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## The World of Music

The North Shore Music Festival, at Evanston, Illinois during the first week of June, under the direction of the late Mrs. J. P. Morgan, surpassed all previous efforts at that particular kind of musical entertainment. The first use of the new organ installed upon the premises of the festival, the first use of the new organ installed upon the premises of the festival, the first use of the new organ installed upon the premises of the festival.

Maced Chaffer, for a number of years the leading French Conductor of the Chicago Opera, died recently in Paris.

Graduated in 1910, he has been engaged for appearances with the Scott Opera Company on the Pacific Coast.

Margaret's latest opera, "Il Piovra," scored a triumph at the premiere, and the artist's appreciation of the rehearsal and staging of the production was a rare and valuable asset.

Arthur Nikisch has conducted a series of concerts in Rome, having been received with great enthusiasm. He has expressed a desire to revisit America.

Harvard University's Student Orchestra, the first of its kind in America, has been organized in 1920, and whose work was the inspiration of the founding of the Boston Symphony Orchestra, is planned for the coming season, the first in many years.

Florence Cole Talbot has won the diamond medal at a Chicago musical contest. This is the first time, we believe, that a colored student-singer has achieved so high standing in one of our best musical contests.

A Debate Association, which has been formed in New York with a board made up of the names of the most famous musicians, has been organized by Dr. Frank Damrosch as chairman, for its object is to give the difficult work of the student of actual fact, and the aiding of American music.

A \$50,000 Memorial Fund in honor of Stephen Foster has been started by New York musicians. It is to take the form of a contribution of this amount to support the broad line in the Bowers. In the Bowers, Foster met George Cooper, who wrote the words of many of his songs. He spent the last years of his life and wrote forty-eight of his songs there.

A Musical Alliance of Japan has been formed along American lines, to invest in current musical problems, to assist musicians and develop talent, and to improve institutions and equipment relative to music.

The American Nipper Composer's Festival held its second session at Greenwood, Indiana, June 15-17, 1921. It was the first of its kind, and was a most successful one. The festival was held at Greenwood, Indiana, June 15-17, 1921. It was the first of its kind, and was a most successful one.

The Eastern Memorial, at Bardonia, Kentucky, passed off the first of its kind. It was the first of its kind, and was a most successful one. The festival was held at Bardonia, Kentucky, June 15-17, 1921. It was the first of its kind, and was a most successful one.

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## PIANO TECHNICS AND STUDIES

74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
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## Season-Here are Helpful Suggestions

*Desiring to Strengthen and Modernize their Teaching Systems*

## *Desiring to Strengthen and Modernize their Teaching Systems*

## PIANO COLLECTIONS

ADVANCED STUDY PIECES	\$1.00	LITTLE HOME PLAYER, Play or Organ
Pieces of technical value as well as musical		McDOWELL, Edw. 6 pieces after Heine, Op. 31
interest		MASTER PIECES, The 24 Preludes of Chopin
ALBUM OF DESCRIPTIVE PIECES	1.25	from the greatest masters
Twenty-four pieces of descriptive music, in-		MATHIAS, J. H. First, Second and Third and Second
cluding many of the most interesting and im-		Grade Pieces
pressive		Mathias, J. H. Fourth and Sixth Grade Pieces
AMERICAN COMPOSERS' ALBUM	1.25	Standard Fifth and Sixth Grade Pieces
Twenty-four pieces of descriptive music, in-		Largest collection for the grade
cluding many of the most interesting and im-		Standard
pressive		Standard Compositions, Vol. 1 Grade I to
AMERICAN COMPOSERS' ALBUM	1.25	Vol. VII, Grade VII, etc.
Twenty-four pieces of descriptive music, in-		MENDSSOHN, Felix 24 pieces Without Words (Cam-
cluding many of the most interesting and im-		den)
pressive		MODERN CLASSICAL MUSIC
ANGLO-AMERICAN ALBUM	1.00	MODERN DRAWING ROOM PIECES
Twenty-four pieces of descriptive music, in-		Modern Music, 24 pieces, 2 vols.
cluding many of the most interesting and im-		MOZART, M. W. Sonatas, 2 vols., each
pressive		MUSIC OF THE COMPOSERS
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	1. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		2. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		3. Album of Favorite Compositions
cluding many of the most interesting and im-		4. Album of Favorite Compositions
pressive		5. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	6. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		7. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		8. Album of Favorite Compositions
cluding many of the most interesting and im-		9. Album of Favorite Compositions
pressive		10. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	11. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		12. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		13. Album of Favorite Compositions
cluding many of the most interesting and im-		14. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	16. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		17. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		18. Album of Favorite Compositions
cluding many of the most interesting and im-		19. Album of Favorite Compositions
pressive		20. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	21. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		22. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		23. Album of Favorite Compositions
cluding many of the most interesting and im-		24. Album of Favorite Compositions
pressive		25. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	26. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		27. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		28. Album of Favorite Compositions
cluding many of the most interesting and im-		29. Album of Favorite Compositions
pressive		30. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	31. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		32. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		33. Album of Favorite Compositions
cluding many of the most interesting and im-		34. Album of Favorite Compositions
pressive		35. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	36. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		37. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		38. Album of Favorite Compositions
cluding many of the most interesting and im-		39. Album of Favorite Compositions
pressive		40. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	41. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		42. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		43. Album of Favorite Compositions
cluding many of the most interesting and im-		44. Album of Favorite Compositions
pressive		45. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	46. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		47. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		48. Album of Favorite Compositions
cluding many of the most interesting and im-		49. Album of Favorite Compositions
pressive		50. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	51. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		52. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		53. Album of Favorite Compositions
cluding many of the most interesting and im-		54. Album of Favorite Compositions
pressive		55. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	56. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		57. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		58. Album of Favorite Compositions
cluding many of the most interesting and im-		59. Album of Favorite Compositions
pressive		60. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	61. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		62. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		63. Album of Favorite Compositions
cluding many of the most interesting and im-		64. Album of Favorite Compositions
pressive		65. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	66. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		67. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		68. Album of Favorite Compositions
cluding many of the most interesting and im-		69. Album of Favorite Compositions
pressive		70. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	71. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		72. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		73. Album of Favorite Compositions
cluding many of the most interesting and im-		74. Album of Favorite Compositions
pressive		75. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	76. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		77. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		78. Album of Favorite Compositions
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pressive		80. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	81. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		82. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		83. Album of Favorite Compositions
cluding many of the most interesting and im-		84. Album of Favorite Compositions
pressive		85. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	86. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		87. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	91. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		92. Album of Favorite Compositions
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pressive		95. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	96. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		97. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	101. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		102. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		107. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		112. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		147. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		177. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		182. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		212. Album of Favorite Compositions
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CELEBRATED PIECES IN EASIER ARRANGEMENT		247. Album of Favorite Compositions
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pressive		250. Album of Favorite Compositions
CELEBRATED COMPOSITIONS BY FAMOUS	1.00	251. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		252. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		253. Album of Favorite Compositions
cluding many of the most interesting and im-		254. Album of Favorite Compositions
pressive		255. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	271. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	281. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	301. Album of Favorite Compositions
CELEBRATED PIECES IN EASIER ARRANGEMENT		302. Album of Favorite Compositions
Twenty-four pieces of descriptive music, in-		303. Album of Favorite Compositions
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CELEBRATED COMPOSITIONS BY FAMOUS	1.00	306. Album of Favorite Compositions
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Twenty-four pieces of descriptive music, in-		308. Album of Favorite Compositions
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99	CLAYTON, J. Short studies and Fugue	1.25	and modern pieces	OREM, P. W. P.	1.00
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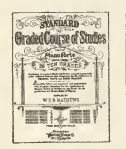
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Industry  
Ideas

Of these he places ideas first; for one may have abundant capital and abundant energy but without the yeast of ideas the mass will rarely expand. Every great work, every great business, every great organization has grown from these three economic virtues—Capital, Industry and Ideas—but the greatest of these is IDEAS. If this were not so, the myriads of people with small capital from \$1000.00 to \$100,000.00 would soon become millionaires as would the millions of splendid men and women who toil from morning to night from their youth until the grave—but "never get anywhere." On the other hand, one must have the energy and a little capital, or ideas are worthless.

Perhaps your work in music teaching has been at a standstill for years and you are beginning to wrinkle your brow about it. You are not content to see the same income on your books year after year. You want to go ahead—you feel that you are entitled to go ahead. You say, "I work harder than any musician I know, and I work conscientiously, but I don't seem to get on."

Of course, so long as you are entirely dependent upon your own professional services, your only road to progress is by increasing your fees. But if you have IDEAS you can get others to lend their services to their development. While you are helping others you can be getting ahead yourself. Hundreds of enterprising men and women have done this for their own good, the good of their associates and the good of the community. Ideas in Books; Ideas in Teaching Methods; Ideas in Conservatories; Ideas Everywhere. God bless the men and the women with ideas and the practical ability to carry them out. He is the "meal-ticket" (what an indispensable colloquialism, "Meal-ticket"! ) for many, many others. The ideas of Edison, Dickens, Chopin, Carnegie, Franklin, have been the basis for the fortunes of literally millions of people.

Incidentally, one of the best ways for the musician to stimulate his ability to develop ideas is by reading musical books and the musical periodicals.

Like Electricity, generated by the friction of the revolving brushes in a dynamo, unless you brush your brains against the thoughts of others you are not likely to evolve many novel ideas.

## Noms de Plume

WHAT is it in human nature which makes so many musical people incline toward a nom de plume? Sometimes it is modesty—fear that the venture will not be one that will bring credit to an honored name. Many compositions are put out in this spirit—some of them "pot boilers," others compositions of real artistic worth conceived by timid youths afraid to stand for their own works. Sometimes it is due to the fact that the composer is so enormously found in his production that the publisher has to adopt different names in order to find a market for his works. We have known of several instances of this. Another reason is that the family name is not particularly

euphonious, as was probably the case with Robert Franz—who did not like the name of Knauth and had it changed by law, adopting the first name of Schubert and Schumann. Here are some popular noms de plume with which the public may be unfamiliar: Meyerbeer, real name Jacob Beer, changed for family reasons; Palestrina, real name Giovanni Pierluigi, Palestrina was the name of his birthplace; Max Meyer-Obersleben, real name Max Meyer, here the composer adopted the name of his birthplace because the name Max Meyer in certain parts of Saxony and Bavaria is commoner than John Smith; H. Karoly, real name Carl Heins; Dame Melba, real name Nellie Mitchell (later Mrs. Armstrong), named from Melbourne, Australia; F. d'Orso, real name F. Behr; Marcelle Scmhrieh, real name Marceline Koslanska; Georges Bell, real name F. Behr; Pierre Latour, real name E. Mack; Madame Nordica, real name Lillian Norton; Anton Strelezki, real name Arthur B. Burnand; Mme. Nevada, real name Emma Wixon; Mme. Albani, real name Marie Louise La Jeunesse (debut in Albany, N. Y.); Stephen Essipoff, real name Arthur B. Burnand; E. Dorn, real name J. L. Roedel; Paul Beaumont, real name Sidney Smith; Edgar Thorn, real name Edward Macdowell; Edward German, real name for Edward German Jones; Ivan Caryll, real name Felix Tilkin.

The rumor that the name John Philip Sousa is a pen name derived from John Philipso, U. S. A., is an absurd fiction which Lt. Sousa has been trying to live down for years. Sousa is a well-known Portuguese name; and Lt. Sousa's father was fortunate enough to bring that name with him from Portugal.

"Nine months' hard labor in the Church Choir," this was the sentence imposed by a Pennsylvania Judge upon the "Willie Boy" quartet which persisted in disturbing the peace on the street corners. In some choirs we have known, such a sentence would have been a real disaster.

## Organization and Recognition

THAT organization compels recognition is an axiom as old as the world. In music it has worked wonders. We refer, here, almost entirely to the organizations established primarily for the good of the art and not for mercenary aims. As a matter of fact the practical results of such organizations are so much more certain to benefit the art and its workers materially in the long run than the direct efforts of unions that any thinking person will realize this after a little reflection.

Non-commercial agitation for the advantages of music, as carried on by the music clubs of America, has aided in our progress more than any other thing in recent years. We heartily wish that we might devote this whole issue to a great report of the wonderful convention at "Tri-Cities" in June. The immense gathering of delegates and friends in these busy mid-western cities was an inspiration to all who attended. The success of this great organization in recent years has been due to the magnificent altruism of its officers, including Mrs. Frank A. Seiberling, President; Mrs. Emma Roderick Hinkle, First Vice President; Mrs. Frederick W. Abbott, Second Vice President; Mrs. George Houston Davis, Third Vice President, and members of the Executive Committee, such as Mrs. Frances E. Clarke and Mrs. David R. Campbell.

Such gatherings as this, and also the great Thirtieth Anniversary celebration of the P. M. T. A. described elsewhere in this issue, give force and strength to all of the activities of all music workers in our country.



## Laughing at Disappointments

If you, as a music student or as a music teacher, expect to win success without trouble, disappointment, discouragements, set-backs and "hard luck" (so-called) you are picturing a kind of phenomenon of Providence which rarely appears in real life.

The trick is to learn to laugh at disappointments.

There are heart-breaking moments in the careers of almost every musician who has ever climbed to Elysian heights. These crises are easily explained. The average person does so little of any moment in life that comparatively few things happen to him. The worker who is pushing onward and upward every day at ten times the tempo of the ordinary man naturally encounters adventures which continually bring him into tight positions.

The singer who has never aspired to be a prima donna is not going to be chagrined if she does not become one. It is the doer who encounters the little accidents of destiny which bring the thing which some people call "trouble."

Fortune Gallo, the director of the highly successful San Carlo Opera Company, which he created out of original resources which would have baffled any ordinary man, says that the secret of his triumph is that he never has any "trouble," that is, he refuses to admit that ordinary disasters as trouble, but as interesting life problems to solve, the very puzzling out of the thing being a most absorbing and entertaining work.

Not until you have learned how to discount your disappointments and discouragements in music can you possibly hope to soar to success.

Music, of all the arts, seems to be crowded with the most disheartening, dispiriting, dejecting and depressing "accidents." IF you insist upon looking upon them as such, instead of deals in the most fascinating of games.

If you are down in the dumps and everything is going to the "eternal damnation bow-wow" read the following paragraphs which appeared recently in the American Legion Weekly:

When Abraham Lincoln was a young man he ran for the Legislature of Illinois, and was defeated.

He next entered business, failed, and was seventeen years paying his debts.

He was engaged to a beautiful young woman—she died.

Entering politics again, he ran for Congress, and was again defeated.

He then tried to get an appointment in the United States Land Office, but failed.

He became a candidate for the United States Senate, and was badly beaten.

He ran for vice-president and was once more defeated.

When you think of your hard luck, think of Lincoln.

## The Running Start

The average student wastes days, often weeks, in getting started in the Fall work. He complains that he has the vacation spirit and that it is a little too hot for music lessons. His ideal of good weather for music is evidently a blizzard.

Have you ever seen runners at an exciting race with every muscle of the body ready to make the start over the line? Every nerve, every drop of blood is filled with eagerness. This is properly the attitude for every worth-while student at the beginning of the Fall season. The best work is always done after a rest. Don't wait to "warm up," get a running start in the first days of the season.

Let us suppose that the teacher has suggested that you practice so much time, on scales, so much time on Czerny, so much time on your graded course and your pieces. If it is possible double that amount of time during early September and October and we can promise you that your whole year will be at least twenty-five per cent better.

To those of our readers whose issues have been delayed by the wide-spread strike of the printing industry we offer our sincere thanks for their patience and indulgence.

## An Optimistic Outlook

We have just made a little survey of musical conditions, as they are likely to be during the coming season. Although this editorial is written in June the private information that has come to us indicates that next year will be an especially strong year for music. One of the best harbingers of this has been the extraordinary number of "bookings" of artists all over the country. Evidently the local managers are primed with confidence and confidence in the great public need for splendid optimism and confidence in the really enormous music. Another strong force has been the publicity for music brought forth during the last spring. The public now might be called "music-minded." It accepts music as one of the real needs, feeding the mind and the soul as bread and meat feed the body.

With this in view, those of our readers who are professionals may make plans with the greatest possible confidence. Moreover, those who plan in such a manner need have little fear of anything but success. The negative workers, the people who are deliberate millionaires around the necks of the enthusiasts, must expect to step down—alas, they only too often drag others with them.

*Musical sarcasm did not die with Rossini. A young composer recently approached a European man with the request for a criticism upon his manuscripts. "My dear young man," said the master, "your works will be known all over the world, when the works of Beethoven, Chopin and Brahms are forgotten."*

## Cultivating Your Ideas

MUSICIANS, amateur as well as professional, often retard their own progress by trying to do too much. Have you ever seen a man working a garden just a little bit bigger than a one-man garden ought to be? He fights the weeds valiantly, struggles with the cultivator and battles with the insect enemies. In the end he has not quite so much to show for all his work as if he had taken just a little less ground and done it all just a trifle better.

Itanez, the most discussed writing man in the world today, is proving a master of contemporary humanistic philosophy as well as being a fine creator of fiction. Some time ago in the *New York Times* he endeavored to point out why many authors with a wealth of ideas failed in material success. In the end he has not quite so much to show for all his work as if he had taken just a little less ground and done it all just a trifle better.

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"The imagination of the business man is of limited scope and its distinctive trait is persistence. It reminds one of the heavy artillery pieces which fire a few shots only, but good ones; or of the ancient battering ram, which beat and beat upon the stone in front of it till it knocked a hole through the wall. In writers the imagination works more like a rapid fire gun which covers a lot of ground but with little damage to the landscape. The literary man is always and easily passing from plan to plan, hardly finding one good idea before he leaves it for another that he thinks better. The writer gets his ideas much more rapidly than the man of affairs; but he never realizes any of them. The captain of finance or industry may not have had more than one or two great inspirations his whole life long but one of them at least he has made to square with reality."

If Itanez had written this exclusively for many musicians we know it could not have been written better. Most musicians lack persistence. It takes an enormous amount of tagging after things to accomplish very much in these days. Some of the special features in *THE ETUDE* have been, for instance, the result of years of unremitting effort. One article in particular took four years of correspondence before it could be procured.

First, know that your idea is a good one, whether it be the theme for a new musical composition or an idea for expanding your teaching business. Then know that the time, the soil, is right—then stick to that idea until you have harvested all the fruit that it will bear.



GROUP PHOTOGRAPH SHOWING ABOUT TWO-THIRDS OF THE GREAT GATHERING AT THE THIRTIETH ANNIVERSARY BANQUET OF THE P. M. T. A.

## A Momentous Musical Anniversary

P. M. T. A. Celebrates Thirtieth Anniversary of the Inauguration of a Movement Which Has Become Country Wide

EMINENT MEN AND WOMEN PARTICIPATE IN NOTABLE GATHERING  
Solicitor General James M. Beck, Hon. Henry Van Dyke, Lt. Com. John Philip Sousa, Mayor J. Hampton Moore, Mrs. Florence Earle Coates, and Dr. Eugene Noble  
Joseph Lhévinne Receives Ovation

THE HUGH A. CLARKE SCHOLARSHIP FUND, describing the Scholarship raised through the Philadelphia Music Teachers' Association, to be known as the Hugh A. Clarke Scholarship at the University of Pennsylvania.

Dr. Warren P. Laird, Dean of the new School of Fine Arts at the University, received the Scholarship with a gracious speech. At the conclusion the President noted that the generosity of the donors had been such that the Scholarship Fund was over-subscribed and it thereby could be possible to present Dr. Clarke in person with a sizeable "love tribute." Dr. Clarke, who is just completing his forty-sixth year with the University, was present and responded with a few heartfelt remarks.

## A Poetic Overture

The first address of the evening was made by the well-known poet, Mrs. Florence Earle Coates, concluding with an original poem, written for the occasion: "Mr. Chairman, Ladies and Gentlemen: I can but feel it an especial privilege to be here this evening with all these many honored representatives of the universal art, the art which requires no translator—best beloved by men—the art which most closely unites men of alien lands and interests. In thinking of this art to which all the early years of my life were devoted, an art which I have always greatly loved, many thoughts crowd upon the mind. But with so many distinguished speakers present, I feel that I can say nothing so eloquent as the silence which will give us an opportunity to listen to them; so with this word and one more, I shall take my place again."

## DREAM THE GREAT DREAM

*Dream the Great Dream, though you should dream—  
you, only.  
And friends! follow in the lofty quest,  
Though the dream lead you to a desert lonely,  
Or drive you, like the tempest, without rest,  
Yet, telling upward to the highest altar,  
There lay before the gods your gift supreme—  
A human heart whose courage did not falter  
Though distant as Arceturus shone the Gleam.*

*The Gleam?—Ah, question not if others see it,  
Who nor the yearning nor the passion share;  
Grieve not if children of the earth decree it—  
The earth, itself—their goddess, only fair!  
The soul has need of prophet and redeemer,  
Her outstretched wings against her prisoning bars,  
She waits for truth; and truth is with the dreamer—  
Persistent as the myriad light of stars!*

The President then introduced to the audience several distinguished visitors who had come from distant cities. These included Miss E. P. Van Voorhis, former Vice-President of the New York State Music Teachers' Association; Mr. Walsli Lepo, Miss Kate Chittenden, Mr. N. De Vore, and many others.

An Address by the Mayor  
This was followed by an address by the Mayor of Philadelphia, Hon. J. Hampton Moore, which was in part:

"I am honored, as the Mayor of Philadelphia, to be seated on the same board with men and women of the type of these. They have made much for good citizenship in the land. If the Mayor were not so intensely practical in these days, compelled to meet adversaries upon every turn of the tide, wondering sometimes whether in his efforts to keep his pledges to the people, he still has the support of those who urged him on—he would like to discuss music. But there is still room about in a great city like this, so much that tends to distract, so much that tends to disrupt, that one may wish to be musical and in harmony, and in step, without always realizing the wish."

A lover of music, one who appreciates its value and significance, he sometimes feels as a public administrator when others may be discouraged, that there is music in the fur of the gnat; and so on, in the course of a busy life, when the opportunity comes, he sometimes wishes for the opportunity to mingle with those who love music, who organize music, who love harmony, and who live and preach harmony. What a text it would be for a book or a sermon, or for any of these distinguished creators at this table, to leave all else behind and discuss the effect of harmony upon our civic life. In the home, we know what it means—the daughter, the son, musically inclined, the resort to the musical instrument, to song, the unifying influence of it all, the beneficent influence of it all, we understand in the home. But if we could teach it in little centers in the public life and have a little more of the spirit of the musician and of a music teacher injected into our public affairs, how different it would be in the economic and in the political sense."

Mrs. Virginia Beck Falmestock, a former President of the P. M. T. A., then gave a brief account of the early struggles of the organization to gain recognition and sustain its ideals.

The President then introduced to the audience several of the distinguished Philadelphians present, including in the number Dr. Hollis Dam, newly appointed Director of Music for the State of Pennsylvania; Mrs. Frances E. Clarke, Director of the Educational Department of the Victor Talking Machine Company and former President of the P. M. T. A.; Mr. John Luther Long, author of *Butterfly*; Mr. Edward Althon, of the Washington Opera Association; Miss Elizabeth Hood Latta, President of the State Federation of Musical Clubs, commenting at the same time upon the fact that the audience looked like a Who's Who in many respects.

The Hugh A. Clarke Testimonial Scholarship  
These communications were received with enthusiasm. Mr. James Francis Cooke, Editor of *THE ETUDE*, the President of the P. M. T. A. for nine years, then called upon Mr. Charlton L. Murphy, President of the Musical Alumni of the University of Pennsylvania, to read a letter from Miss Anna Colebury Barrow, Chairman of



**Rotary Relaxation and What It Means**

Rotary relaxation is of vital importance and is often overlooked by the average player. With the hand in playing position drop the arm loosely upon a table or the lap. If the muscles are completely relaxed the hand will tip toward the fifth finger side. To assume the position necessary at the keyboard, the arm must be rotated at the elbow joint till the back of the hand is level or perhaps slightly tipped toward the thumb side. As long as this position is retained there must necessarily



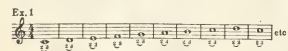
be muscular contraction, relax and the hand will again tip toward the fifth finger side. After repeating this rotary movement a number of times go to the piano position, the following exercise. With the fingers straightened out and the hand turned thumb-side-up and perpendicular to the keys, rest the fifth finger on G and release just enough weight to overbalance the key which, throughout the exercise, should be held down very lightly. Now relax the muscles, when the arm will rotate in the elbow joint, the hand turn to the left and the thumb drop on C, which must not be depressed. After perfect freedom and looseness is attained without sounding the key, add a slight impetus as the forearm rotates and thus depress the key. Still holding G, rotates as before and finally D with the second finger, then E with the third, finally F with the fourth. Next, holding down the thumb, play in turn G, F, E, D, the forearm rotating from left to right. It should be clearly understood that this movement is made by a turning of the forearm at the elbow; there must be no finger action at the joint. A full treatment of this rotary principle will be found in the writer's article on "The Rotary Arm Movement" in THE ETUDE for April, 1915. Dr. Mason used this principle in his teaching forty years ago, the basis of it may be found in "The Science of Music," book 4, page 12, though it is not minutely analyzed there. While many here and abroad have claimed its discovery, there is no doubt that Mason antedated them.

After relaxation, the second great principle of technique is controlled arm weight—WEIGHT PLAYING, so called. Weight may be of two kinds—Released Weight, and weight with Added Impetus. Holding a book on the left hand, rest its back upon a key, supporting the book with the right hand so that the key is not depressed. Now release the weight of the book by letting go with the right hand, when its weight will depress the key and a soft tone result. This is an example of released weight. Rest the book on the key again and retain the weight with the right hand, give a push and thus produce a tone, the loudness of which will depend upon the energy with which the impetus is given. This is an example of weight with added impetus. Note that in both cases the weight is in contact with the key, there was no striking the latter. Now rest the hand on the triad C-E-G and relax the arm from the shoulder, releasing just enough weight to overbalance the keys and produce a soft tone. Play softly at first, and afterward try to increase the tone by adding more weight.

When more power is required than can be produced by released weight, an impetus must be added. The best exercise for the study of the added impetus is the rotary movement of the triceps muscle found in Book 1, "Touch and Technique," it is clearly described by Dr. Mason on page 14.

#### Practical Application

For a practical application of the foregoing principles, take the Two Finger Exercise number one and practice for tone production by released weight as follows: Rest the second finger on C and release the weight from the arm from the shoulder, thus releasing its weight which will depress the key and produce a soft tone. Now, with the arm hanging loosely and heavily from the shoulder, the second finger clinging to C, rest the third finger on D and with a pressure against the key and a slight sliding in of the finger- tip toward the palm of the hand, lift the weight of the arm on D, substitute the second finger for the third, relax the muscles quickly and allow the arm to drop with the second finger clinging to the key. Repeat this process throughout the exercise.



For studying the rotary movement, take the same exercise and practice with the arm in the piano position, the fingers well curved. Rest the second finger on C and release just enough weight to overbalance the key. Now, with the third finger resting on D, rotate the forearm to the right by turning at the elbow joint and at the same instant relax the muscles. If this be properly done, the light weight that is supported on the second finger will be transferred to the third, just as in walking the weight of the body is transferred from one foot to the other. With the hand still tipped toward the right hand side, rest the second finger on D and rotate toward the left; next rest the third on E and rotate to the right, continuing thus through the exercise.



D on the fourth line and back.

For the study of the added impetus and automatic cessation of energy, take the first rhythm of exercise number two. Rest the second finger on C and by an impulse from the triceps, produce a strongly accented tone; the instant it is heard, quickly relax all the muscles of the hand and arm, retaining just enough weight on the fifth finger to keep the key from rising. Next, without increasing the weight on the second finger, straighten out the third, raise it as high as possible without straining and shut all the fingers forcibly into the palm of the hand. The third finger as it is lowered will sweep D and hand. An extreme staccato result. As quickly as possible after the fingers are flexed, relax the muscles and allow the hand to hang loosely on the wrist joint, testing the muscular condition by shaking the arm so that the hand vibrates freely. Every pair of notes in this exercise is to be played in the same way. The finger that takes the first note of each pair should always be in contact with its key—never strike or punch the latter.

#### How to Get Agility

The secret in the attainment of agility lies in the elimination of down arm force when finger activity, manual or aided by hand force, is required. The second rhythm of exercise number two is extremely valuable in giving this freedom from down bearing. In playing it, the forearm should rise a foot or so above the keys as the finger rises. The exercise should also be played with the whole arm rising from the shoulder till the hand is on a level with the head. From this height the arm should float down—as it were—till the finger and arm

### Musical Brain-Storms and Their Results

(In these days when so much attention is being given to the freaks of the mind, the following article, taken from "The Journal of Music," by Jules Combarieu, Professor of History of Music at the College of France (D. Appleton and Company), may be of special interest. Suppose you should suddenly be seized with musical aphasia and lose all your recollection of the art which you spent so many years to cultivate.—Entree's Note.)

We term aphasia the loss of the functions of the verbal language, and "musical aphasia" the loss of the musical language. Either one or the other may be total or partial, affecting either the centres of sensorial images (reading) or the centres of images of movement (song, writing, execution). Usually, they may be partial. Here are a few cases I borrow from Dr. Ingegnieros.

1st. A young man, aged twenty-five, accustomed to perform a great deal of music, sat down to the piano one evening. He remained motionless, as if suddenly impotent. He could find nothing to play. It seemed to him "that memory had left his brain." He opened a score. He was no longer able to read it. He tried to whistle, to hum the operatic airs, but he could not. He was of no avail. The inhibition was complete. The patient had completely lost the language in all its functions: memory, song, reading and execution. (Total sensorial aphasia.)

2nd. A young woman, twenty years of age, had an attack of hysteria; since then, every time she sat down to the piano, she imagined "she was playing on an instrument which she could not hear." She would sing, but her singing and execution by simple muscular memory, but neither heard what she sang nor what she played. The loss of musical audibility was complete as to all instruments and voices. (Partial sensorial aphasia—deafness.)

3rd. A woman of twenty-two had an excellent ear for music, read perfectly, could also write music, but phonation (musical) and articulation (of the verbal language) were entirely lost. (Partial motor aphasia, combined with complete motor aphasia.)

4th. A girl of seventeen, through convulsions brought while still able to read, write, hear, and execute music, but by disappointment in love, lost the faculty of singing. Concurrently, all the functions of the verbal language

dropped lightly on the second note of the pair. The light and fast form, exercise number eight, and the velocity and fast form, exercise number eight, are of ineffectual forms, numbers seventeen and twenty-two, are of ineffectual malleable value of arm force.

The piano playing of to-day is founded upon scientific and musical principles, the application of which to the piano and secure results in much less eliminates guesswork and discards purely mechanical forms and has substituted for them exercises that have a direct musical relation to the message of the piece. The piano playing of to-day is founded upon scientific and musical principles, the application of which to the piano and secure results in much less eliminates guesswork and discards purely mechanical forms and has substituted for them exercises that have a direct musical relation to the message of the piece. The piano playing of to-day is founded upon scientific and musical principles, the application of which to the piano and secure results in much less eliminates guesswork and discards purely mechanical forms and has substituted for them exercises that have a direct musical relation to the message of the piece. The piano playing of to-day is founded upon scientific and musical principles, the application of which to the piano and secure results in much less eliminates guesswork and discards purely mechanical forms and has substituted for them exercises that have a direct musical relation to the message of the piece.

had disappeared. (Partial motor aphasia, combined with complete motor aphasia.)

5th. A young woman became unable to move her fingers at the piano, while still capable of hearing, reading, and writing music. (Partial motor aphasia.)

Anomalies have also been observed, due not to any lack, but to irregular conditions: such as the exaggeration of the perversion of a function. A young woman of twenty-nine could no longer read a printed text and she sang it with all the musical inflections of an interminable romance, continuously improvised. The subject of the reading, whether newspaper, letter, scientific work or novel, did not affect the song. Here is the musical quality of a function of the sensorial images in the articulate language, with a function of the motor image, become preponderant, in the musical language.

A young Creole was haunted by the memory of a song, a waltz, a march, especially at night, and he slept through it. Here is predominance, with recoil on the general organism, of the function of the sensorial and motor images.

A young lady violinist of the Institute of Montevideo failed in an examination for which she had worked hard, and this failure brought on convulsions. Ten years after she still held the violin in horror; and every time she heard it she had a fresh attack. She had to retire from society life. Here is a partial exaggeration of the functions of the sensorial images, due to a reaction of ideas which had become indissoluble.

A man took an aversion to piano playing. By degrees all music, vocal and instrumental, became intolerable to him; at length, however, singing and electric light, which inspired him with an unconquerable irritation, and hearing a military band passed him to faint away. The same was above: hyperaesthesia of a centre of sensorial images, without association of ideas.

A young woman, of odd tastes, very fond of music, and a fair pianist, divided her repertoire into several groups: red, green, blue, white; she could only perceive sounds when associated with colors. Here is a morbid connection of the groups of sensorial images.

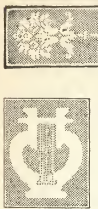
These examples, which might be multiplied, have enabled a classification of the diseases of the musical language to be made, and at the same time its different functions to be considered as independent.

### The Heyday of Music

By Alfredo Trinchieri

This taste for music reached even to the royal family. Queen Elizabeth was so fond of playing on a small harpsichord that it became known as the virginial, in compliment to her majesty. The queen, however, was to say, her vanities which she characterized her nature as extended to her music as an instrumentalist, and she resorted to many a ruse to elicit compliments from her courtiers.

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## Vocal Masterpieces for the Masses

An Interview Secured Exclusively For THE ETUDE with the Well-Known Grand Opera Basso

By HENRI SCOTT

[Henri Scott was born at Coatesville, Pennsylvania. He was intended for a business career but became interested in music; at first in an amateur way, in Philadelphia. Encouraged by local successes he went to study voice with Oscar Sangner, remaining with him for upwards of eleven years. He was fortunate in making appearances with the "Philadelphia Operatic Society," a remarkable amateur organization giving performances of grand opera on a large scale. With this organization he made his first stage appearances as Ramphis in "Aida," in 1897. He had his passage booked for Europe, where

he was assured many fine appearances, when he accidentally met Oscar Hammerstein who engaged him for several seasons. He has sung on tour with the Thomas Orchestra, with Caruso and at many famous festivals. He has appeared with success in over one hundred cities in the United States and Canada. In response to many offers he went into vaudeville where he has sung to hundreds of thousands of Americans, with immense success. Mr. Scott is therefore in a position to speak of this new and interesting phase of bringing musical masterpieces to "the masses."—Editor of THE ETUDE]

thousands of families in fair circumstances who would endure having the most awful chromos upon their walls. These have for the most part entirely disappeared except in the homes of the wealthiest class. It is true that much of our music is pretty raw in the popular field, but even in this it is getting better slowly and surely.

#### Why Grand Opera is Expensive

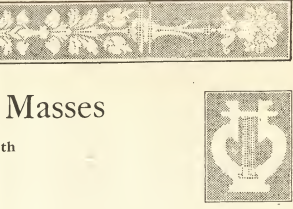
"Music in America should be the property of everybody. The talking machines come near making it that, if one judges from the same that come from half the homes at night. But the people want to hear the best music from living performers 'in the flesh.' At the same time, comparatively, very few can pay from two to twenty dollars a seat to hear great opera and great singers. The reason why grand opera costs so much is that the really fine voices, with trained experience, are very, very few; and, since only a few performances are given a year, the price must be high. It is simply the law of supply and demand.

"There are, in America, two large grand opera companies and half a dozen traveling ones, some of them very excellent. There are probably twenty large symphony orchestras and at least one hundred oratorio societies of size. To say that these bodies and the surveying good music, reach more than five million auditors a year would possibly be a generous figure. But five million is not one twentieth of the population of America. What about the nineteen-twentieths?

"On the other hand, there are in America between two and three thousand good vaudeville and moving picture houses where the best music in some form is heard not once or twice a week for a short season, but several times each day. Some of the moving picture houses have orchestras of thirty-five to eighty men selected from musicians of the finest ability, many of whom have played in some of the greatest orchestras of the world. These orchestras and the talking machines should be doing more to bring good music to the public than all the larger organizations, if we consider the subject from a standpoint of numbers.

#### A Revolution in Ta te

"The whole character of the entertainments in moving picture and vaudeville theaters has been revolutionized. The buildings are veritable temples of art. The class of the entertainment is constantly improving in response to a demand which the business instincts of the managers cannot fail to recognize. The situation is simply this: The American people, with their wonderful thirst for self-betterment, which has brought about the prodigious access of the educational papers, the schools and the colleges, like to see the beautiful things of art served to them with inspiring amusement. We, as a people, have been becoming more and more refined in our tastes. We want better and better things, not merely in music, but in everything. In my boyhood there were



ferent roles. In 1911 he was engaged as a leading Basso by the Metropolitan, where he remained for many seasons. He has sung on tour with the Thomas Orchestra, with Caruso and at many famous festivals. He has appeared with success in over one hundred cities in the United States and Canada. In response to many offers he went into vaudeville where he has sung to hundreds of thousands of Americans, with immense success. Mr. Scott is therefore in a position to speak of this new and interesting phase of bringing musical masterpieces to "the masses."—Editor of THE ETUDE]

Fortunately these signs have now disappeared as the actors have been so disciplined that they know that a coarse remark would injure them with the management. The vaudeville has taken a far higher basis than the so-called comic opera. Some acts are paid exceedingly large sums. Sarah Bernhardt received \$700,000 a week; Calve Bispahan, Korian, Carolina White and Marguerite Sylvia, accordingly.

"Dorothy Jordan, Bessie Abbott, Rosa Ponselle, Orville Harold and the recent Indian sensation at the Metropolitan, Chief Camplain, actually had their beginnings in vaudeville. In other words, vaudeville was the stepping stone to grand opera.

#### Singing for Millions

"Success in this new field depends upon personality as well as art. It also develops personality. It is a place for a 'stick.' The singer must at all times be in human touch with the audience. The lofty individuals who are thinking far more about themselves than about the songs they are singing have no place here. The task is infinitely more difficult than grand opera. It is far more difficult than recital or oratorio singing. There can be no sham, no pose. The songs must please or the audience will let one know it in a second.

"The wear and tear upon the voice is much less than in opera. During the week I sing in all three and one-half hours (not counting rehearsals). When I am singing 'Mephistopheles' in Faust I am in a theater at least six hours—making up alone, rehearsing, and one-half hours. Then time is demanded for rehearsals with the company and with various coaches.

#### The Art of "Putting It Over"

"Thus the vaudeville singer who is genuinely interested in the progress of his art has ample time to study new songs and new roles. In the jargon of vaudeville, everything is based upon whether the singer is able to 'put the number over.' This is a far more serious matter than one thinks. The audience is made up of the great public—the common people, God bless them. There is here the select gathering of musically cultured people that one finds in Carnegie Hall or the Auditorium. Therefore, in singing music that is admittedly a musical masterpiece, one must select only those works which may be interpreted with a broad human appeal. One is far closer to the masses in the vaudeville than in grand opera, because the emotions of the auditors are more responsive. It is intensely gratifying to know that these people want real art. My greatest success has been Liebermann's Indian songs and in recitals from grand opera. Upon one occasion my number was followed by that of a very popular comedienne whose performance was known to be of the farcical, rip-roaring type which vaudeville audiences were supposed to like above all things. It was my pleasure to be recalled, even after the curtain had ascended upon her performance, and be compelled to give another song as an encore. The preference of the vaudeville audience for really good music has been indicative to have the curtain run down upon them during such an act.

Profanity of any kind, objectionable or suggestive remarks, are forbidden in this theater. Offenders are liable to have the curtain run down upon them during such an act.



## How to Get an Engagement

"Singers have asked me time and again, how to get an engagement. The first thing is to be sure that you have something to sell that is really worth while. Think of how many people are willing to pay to hear you sing. The more that they are willing to pay, the more valuable you are to the managers who pay your services. Therefore reputation, of course, is an important point to the manager. An unknown singer can not hope to get the same fee as the celebrated singer no matter how good the voice or the art. Mr. E. Fuller and Mr. Martin Beck, who have been responsible for a great many of the engagements of great artists in vaudeville and who are great believers in fine music in vaudeville, have, through their high position in business, helped hundreds. But they can not help anyone who has nothing to sell.

"The home office of the big vaudeville exchange is at Forty-seventh and Broadway; and it is one of the busiest places in the great city. Even at this time, it has always been a mystery to me just how the thousands of numbers are arranged so that there will be as little loss as possible for the performers; for it must be remembered that the vaudeville artists buy their own stage clothes and scenery, attend to their transportation and pay all their own expenses; unless they can afford the luxury of a personal manager who knows how to do these things just a little better.

"The singer looking for an engagement must in some way do something to gain some kind of recognition. Perhaps it may come from the fact that the manager of the local theater in her town has heard her sing, or some well-known singer is interested in her and is willing to write a letter of introduction to someone influential in headquarters. With the enormous demands made upon the time of the 'powers that be,' it is hardly fair to expect them to hear a singer who has no name. With such a letter or such an introduction, arrange for an audition at the headquarters in New York. Remember all the time that if you have anything really worth while to sell, the managers are just as anxious to hear you as you are to be heard. There is no occasion for nervousness.

"Sometimes the managers are badly mistaken. It is common gossip that a very celebrated opera singer sought a vaudeville engagement and was turned down because of the lack of the musical experience of the manager, and because she was unknown. If he wanted her to-day his figure would have to be several thousand dollars a week.

## Excellent Conditions

"The average vaudeville theater in America is far better for the singer, in many ways, than many of the opera houses. In theaters there are new; while the opera houses are old, and often sadly run down and out of date. Possibly the finest vaudeville theater in America is in Providence, R. I., and was built by E. F. Albee. It is a palace in every aspect, built as strong and substantial as a fort, and yet as elegant as a mansion. It is much easier to sing in these modern theaters made of stone and concrete than in many of the old-fashioned opera houses. Indeed some of the vaudeville audiences often hear a singer at far better advantage than in the opera house.

"The singer who realizes the wonderful artistic opportunities provided by the vaudeville exchange must be a person who will understand that he must sing up to the larger humanity rather than thinking that he must sing down to a mob, who will work to do better vocal and interpretative thinking than any necessary performer. There will be no resting by singing in vaudeville and may gain an army of friends and admirers he could not otherwise possibly acquire."

## A Musical Explorer

By Aldo Bellini

WHEN Sir Francis Drake fired out his expedition which was to encircle the globe, in 1577, among the crew of his little ship he made room for several musicians. In the style of the aristocracy of the time, these musicians were "musicians while at table." In his diary, a Spanish officer, a prisoner on the vessel, tells how "The Dragon" (as Drake was known in that country) "always dined and supped to the music of viols." Whenever they landed, the music of Drake and his men was always a source of great wonder and amusement to the native savages. In his story of the voyage, the chaplain of the crew tells how a king with his council came out in a canoe to meet the ship. He was charmed with the music that he asked that the musicians might ride in his canoe and, while it was towed along, he was "in a musical paradise."

## The Sustaining Pedal and What it Does to Piano Music

By T. D. Williams

Numerous articles have appeared, from time to time, concerning the sustaining pedal, and to add anything new would be a difficult matter. In spite of this, the average pianist goes on as usual, spilling his playing by the improper use of one of the *most important* of mechanical devices known to piano players—"The Sustaining Pedal."

The best way to demonstrate a fact is by experiment, so we shall adopt that method to impress upon the minds of the many who shall read this article what bad pedaling does to piano music.

If the well-known rule remove the upper front panel from the upright piano you will be able to observe the top section of the strings, together with the hammers, dampers and many other parts of the action. After you have done this, seat yourself in front of the strings and sing, while holding down the pedal, C, E, G and C in quick succession, stopping the voice instantly. You will observe that all the tones you have made will be repeated on the piano, together with a hundred or more other ones, which we will not occupy space to explain. Were you to continue singing, the piano would reverberate every tone you made, thereby adding resonance and beauty to your voice.

It is this quality in a violin which determines whether it is worth five or five thousand dollars. Nearly every instrument produces a certain amount of these vibrations.

If I believe the piano produces more of them on account of its having so many *free strings to vibrate*. This is why the sustaining pedal on a piano is so important.

If we strike a certain key and hold it down several beats, we produce a long tone, but it has no extra resonance, (outside of itself) to give it the quality of a long tone. If we strike it again, we strike the key we press down the pedal? The result will be that we have a multiplicity of "overtone vibrations" sounding along with the tone we have made. This is what makes some pianos "big" and others "great."

So much for the pedal when properly managed, but there is another side to the pedal question which, on account of its disastrous results, is more important, and more important because (I believe I am safe in saying, without

fear of successful contradiction) there is ten times as much music spoiled by bad pedaling as that benefited much music played. However, this is no argument against its use, any more than the fact that a child had sneezed is an argument against his blowing his nose. A good pedaling is a good pedaling, and a poor pedaling would be against using ink for writing purposes.

There are a thousand and one rules laid down for pedaling, and to any one of them you can find nearly as many exceptions.

If you have not a trained ear you had better set about acquiring one, because that is the *basis of all musicianship*.

One thing is certain, however: the sympathetic vibrations which accompany one tone will not sound well together. For the next, unless with pedal down, C, E, F, G, A, in quick example sing, with pedal down, C, E, F, G, A, in quick succession, stopping instantly to hear the reverberations from the piano strings. These are the tones which will ruin the *Timbre* and *Sub-Dominant Chords*, and it will ruin the *Timbre* and *Sub-Dominant Chords*, and it will ruin the *Timbre* and *Sub-Dominant Chords*.

By this time you will probably be convinced that *scale passages*, as a rule, do not sound well with the pedal held down, although in the preceding example you have been given only a portion of the scale.

Continue experimenting with the voice in this manner, and also play some of your "pet" numbers, and you will usually keep time with the right foot, which, unfortunately, seems to happen to be on the sustaining pedal.

The front of the piano being open, will give you some of the "Grand Orchestral Effects" (?) which usually accompany indiscriminate pedaling.

The writer has no intention of underestimating, before mentioning musicians, the value of the sustaining pedal. It is indispensable to tone production; but while this is true, we must remember it makes a piano sing, and *not* a piano sing. It is anything but desirable. Use it as the *one* time, which is anything but desirable. Use it as the *one* time, which is anything but desirable. Use it as the *one* time, which is anything but desirable.

freely, but be sure before doing so that your piano is not singing one tune while you are trying to play another.

## The Pianist's Vitality

By George Henry Howard

the pure fruit juice—not alcohol.

The pianist needs time to eat deliberately, for on this depends good digestion. He needs sleep, regular and plenty of it. Undisturbed sleep is the greatest of nerve tonics. He needs healthful recreation, at least one hour of each day. It should be of a nature to take his mind absolutely away from his musical thoughts. Through these he will sustain that abounding vitality which is so necessary to the pianist.

## Keeping up Interest in Your Music Club

By Mrs. Lvel Clark

4. Have each member make a scrapbook and offer a prize for the most complete one at the end of the year. Attractive books can be made of heavy wrapping paper, bound with baby ribbon, and some musical subject pasted on the cover. Erases covers are splendid for this, with a round border looking best. The last part of the evening is spent in these, cutting and pasting in pictures and scraps of information about the composer for that evening. Competition in this wastes quite exciting at times, and the Erases are begged from everywhere.

5. Schumann's "The Song of the Lark" is a good one to furnish material. This is the logical moment to receive seven subscriptions to *THE ETUDE*, and secure *Grove's Dictionary* as a premium. This can then be sent to the High School Library and be available to every interested student.

6. Meet from house to house, alphabetically, thus getting better acquainted with pupils' home conditions, and keeping up the children's interest. With refreshments (juice, whole milk, pop-corn, or apples, parents are always glad to take their turn).

7. The first part of the evening should consist of a short, well-prepared musical program, and provides a social evening, and the teacher is relieved of all the routine work. Fines for tardiness, absence, disorderliness, and being behind if work, can all be taken to good advantage. The money can be saved to help take the club in a body to some fine concert, even if in a far-off neighboring city.

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## Color Effects in Piano Playing

By the Well-Known Piano Virtuoso and Teacher

CECILE DE HORVATH

## Practical Keyboard Hints for Students and Teachers

(The first section of this article appeared in THE ETUDE for July)

finger tip, which is instantly removed with lightning rapidity. Thus the motion comes after instead of before.

As for the singing tone, of course, flat, straight fingers are used, but there is never any feeling of flatness. Always weight and balance follow, and a large amount of piano singing tone, the arm hangs loosely from the shoulder. Gabrieliwitsch would say:

"Play as you breathe." "Phrase it as a singer would." "Do not play on the keys of the piano, play on the strings of the piano."

He would insist:

"Do not play merely for the people in the parquet. The people in the topmost gallery, who have paid 50 cents to be just as well entitled to the full benefit of your music; and you must learn how to play for them as well."

Sometimes he would say:

"That wouldn't carry beyond the first six rows!"

He always had the audience to mind, and never allowed us to forget it.

Of course there is an art of playing the piano, just as there is an art of playing the violin, and the individuality of the pupil's hand is a matter of course.

As for the piano, I have given alone are perfectly safe for anyone to follow. It is in the minor technique of piano playing that each pupil has to be treated differently, and according to the hand. A small hand has to be trained to play such a hand, and as long as the playing pounds as though the fingers were curved it must be the only manner in which to play.

On the contrary, the piano is curved most of the time. Otherwise the fingers are extremely curved most of the time. Otherwise they would be in the way. Both large and small hands should be trained to play with the fingers, and as long as the fingers are straight in order to produce a mellow, lucid tone.

A very light, agile wrist will give great size to a tiny hand, by admitting stretches.

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you ever heard pianists who made an enormous racket in a small room, whose playing nearly deafened you there, and have you noticed how far from big their playing sound in a large concert hall? It may be noisy, but it is never big.

## Strength and Command

In order to produce a beautiful big sonorous tone, always luscious, fully and resonant, one must develop strength and perfect command of the muscles of the arms, hands, shoulders and fingers and absolute muscular independence also. A pianist cannot acquire any great variety of coloring without this complete muscular control.

A splendid way to develop strength in the fingers is to practice on a seat so low that it brings the arm below the level of the keyboard; the fingers very curved and all the knuckles very high. The wrist is extremely low, in order that the fingers may be without its curbs and reinforcement which would be the case were the wrist held above the keyboard. The fingers are firmly balanced upon the keys, the arm loose from the shoulders. The whole effect is that of a shift hanging from a nut. The weight of the shoulder runs directly to the finger tips and in constantly supporting so much weight, the fingers become very strong, and play the hands should be either on a level or slightly above the keyboard in order to give one a position of the arm, and consequently the fingers, to be correspondingly higher.

When you have acquired requisite strength, never force it or abuse it. Do not give the impression that you are using all the strength you have, but rather a small amount of effort. There is something exhilarating in the acquisition of unusual strength, and great satisfaction in the use of it. The use of it, however, is in just as bad taste as the constant desire of the acrobatic to perform feats of strength.

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ing. Of course, it could not be compared with the great artist's villainous performance. Since this young pianist has not even trained his ears to detect superior quality in a great artist's playing, he has consequently stopped that far short of being an artist himself. You will note, by way of parenthesis, that I am using the word artists in its highest sense.

#### Unprecedented Competition

In these days of unprecedented competition in the pianistic world, it is absolutely necessary for a pianist to excel in the art of tone coloring and to discover as many new sounds as he possibly can, that field is open to everyone. I read a very remarkable article in the Boston Transcript not long ago which dealt with this very subject. It was called "The New Sounds," and spoke of the necessity of both pianists and singers cultivating a greater variety of vocal effects. "Not less than to every man a new technique is demanded nowadays," when "even the younger pianists," according to Philip Hale, "have virtuosity which alone would have brought them fame and fortune thirty years ago," and even in the case of a superhuman technique, that alone would not carry a pianist far. Every good pianist has technique, and it is simply taken for granted. Mechanical dexterity is the most common possession of a pianist. The piano playing machines can surpass any human being in mere mechanical dexterity. Concert audiences want to hear something that they cannot buy in the form of piano-player records. The only possible chance for a pianist to win recognition in these days is for him to delve into the less developed regions and acquire a distinctive individuality of coloring and mood. You must stand out in some respects. To conclude with the words of the late E. F. M. Flatt major concerto stunningly, how many can make anything artistically beautiful out of the Chopin *Préludes*, for instance, or Schumann's *Kinder Szenen*? The ideal artist should excel in both styles. It is necessary to cultivate one's imagination, one's poetic sensitiveness. The programs of most piano recitals admit of a wide variety of styles, and one must be able to make each group interesting. The Beethoven, Bach, and Mozart should be widely different from the Schumann and Chopin, and the moderns should have a yet different flavor.

Most music students are very naturally and rightly interested in how things are done, in technical details. On the other hand, the great general public outside goes on to concern itself with the results. People are not so interested in how effects are obtained as in how the music affects them. So in your student seat, all you need to know is to play. People are not so interested in the point of view of the public. If you cannot charm and interest with your playing, all your study and acquisitions will go for naught.

In regard to playing in public, one must not only enter into the music with warm absorption but must have the ability to prevent one's mood across the stage to the audience. "Putting it over," the managers call it. Play should consequently be both subjective and objective. The possession of quality and perfect repose makes it possible for one to do this. After all music must primarily give pleasure and one must play always with that object in mind.

It is a far greater achievement to play a small thing with truly artistic quality than to play something big in an amateurish fashion. Your ideals cannot possibly be too high. If you have once perfectly mastered every measure and phrase of a little thing the big things will succumb to you in time. For you will have made yourself master of the fine art of the piano-quality!

#### Look Up!

By George Henry Howard

OUT of the worst storm or the most evil-smelling locust may grow the most beautiful bloom. Out of the most discouraging, even heart-breaking, conditions in musical life may grow many noble experiences and splendid achievements. Then let us realize that the hour of discouraged feeling is an hour for careful, purposeful thought, planning and action.

In a recently published poem John Lane Sinclair has finely said:

"Too soon it is to know the loss or gain,  
Or if thy talent has been wisely spent;  
Though here thou seem to fail, the vast extent  
Of long eternity may scarce contain  
The recompense of all this earth's travail pain.  
The great reward of thee accomplishment."

Then wait, earnest teacher. Plan, work and adapt yourself to your surroundings with never-failing hope.

#### Don'ts for Scale Playing

By Maude H. Wimpenny

Don't slight the Scale of C. It sums up most of the difficulties of scale playing. Keep it as your guide, and master it thoroughly. The first essential of scale mastery is that the ears be trained to recognize the intervals so that they will detect any false notes. With this done, the meaning and theory of the Major Scale are easily taught. A quick way to teach the Major Scale is to train the pupil, when ascending, to use two whole-steps then a half-step; then use three whole steps followed by a half-step. In descending, have the pupil use a half-step, then three whole-steps in succession; then another half-step followed by two whole-steps. Beginners are often inclined to place the thumb of the left hand on F at the same time that the right hand does so. Concentration on the left hand fingering, allowing the right hand to care for itself, usually will correct this fault. The right hand through its more frequent use in daily doings, acts subconsciously more readily than the left one.

Don't be discouraged if the left hand lags. Overcoming this is but another trophy at your belt. When tempted to be impatient, consider that all well-directed effort brings its own reward. No finger ever is skipped in a scale. Always they are used in regular order. The thumb must pass over or under others, but this is not skipping as going from 2 to 4 would be.

Don't fail to master the scale of E-flat. No other major scale seems so liable to "trick" the fingers into a wrong position. Notice how the third and fourth fingers of the two hands alternate on the E-flat and E-flat, and on the A-flat and A-flat.

Don't fall into "Hit-or-Miss" practice, if you wish to become certain of your scales. Not playing, but studying, brings about finished work. Heed Paderewski's advice, "Scales and scales in all varieties and in different rhythms are the chief assets toward acquiring a good technique."

#### The Bug-Bear of Dotted Notes

By S. M. A.

The advent of the dotted note into the life of the little beginner, was a bug-bear to me, until I tried the following plan.

On a sheet of white cardboard, I placed two vertical rows of colored notes.

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

(blue)

(yellow)

(orange)

(green)

(red)

Colored dots in congruence were placed after the notes in the second row. For example: blue half note followed by yellow dot, etc.

The simple rule that the dot is of exactly the same value as the note of the next lower value, is then easily perceived and understood. The laborious explanation of fractional values, so difficult for the little one, is eliminated, and there is the advantage of constant review by keeping the card in sight.

#### Variety in Scale Practice

By Josephine A. Vellanti

AFTER the scales are learned in their usual order, practicing them thus continually is a general fault. Thus they grow to be performed thoughtlessly, thereby losing their finger-study value and the pleasure of scale playing.

The following variations have been found invaluable to maintain interest and undivided attention:

During the first half of the week play all the scales having an odd number of sharps or flats in the signature.

During the second half of the week practice those having an even number of sharps or flats.

For the first half of the second week use the scales in regular order—one sharp, one flat, two sharps, two flats, etc.

As a final variety, alternate even numbers of sharps with the odd numbers of flats, and vice versa.

By following these suggestions in a short time you will be surprised to find how versatile you have become in musical scale playing. In addition, you will have achieved concentration, because your mental and intellectual interest has been aroused.

#### Bad Manners at Concerts

By H. Shillarth Straub

A SOUTHERN journal, discussing remarks of Dr. Mack, about our American audiences, said in conclusion, "Those foreigners should simply get used to American audiences." Well, might we not also expect teachers to get accustomed to the pranks of boys, rather than that the boys should learn decent manners?

What a rude shock it must be to the sensitive nerves of interpreting artists, who suddenly find the performance is disturbed by slanting of doors, loud talking, laughing or clattering of seats! To be sure, some people may be unavoidably late; but they should proceed to their seats very quietly. Observation tells us, however, that latecomers frequently are those who have plenty of time at their command and whose tardy arrival is calculated mostly to attract attention.

The writer recalls a concert at which Paderewski was interrupted by a sudden commotion. A party of ladies in gorgeous gowns filed up to the front with all possible ostentation. The ushers noisily performed their duties; while the late comers talked, scrutinized the audience and took much time in reaching their seats. Meanwhile, Paderewski had left the instrument and a loud expression of his indignation, he had stepped to the front of the stage. There he stood with folded arms, watching the episode in the audience. Of course, the party could not but notice the amused looks of the audience, and people and that they had made themselves ridiculously conspicuous.

It would be unjust to suppose that those who come late or leave early comprise the larger part of musical audiences. No, they are in fact just a small minority. They trample on the rights of the majority, many of whom have managed to purchase tickets at a sacrifice, who are genuine lovers of music, and who expect the intrusion on their legitimate enjoyment by those not sensitive enough to comprehend the horrors of their own behavior.

At a Paris concert the seats in the Parterre were from four dollars up. Would anyone suppose there exist people to pay such a price just for the privilege of "spooning" in the presence of a big audience? Yet there was a young couple directly behind us who kept on loudly chatting and laughing as if they were at home, regardless of disturbing everybody in their vicinity, till a lady turned round abruptly, giving them a look which they had the good sense to understand.

As for the exodus before the last number, it is a habit quite insulting and disheartening to performing artists. It seems to be a decided custom to avoid the jam at the general exit and to reach the first street cars. Can not such a jam be avoided by the management? The mad rush generally results in over crowded cars. The last ones are always more comfortable.

Those of an audience who truly feel the uplifting power of the works presented, will gladly devote half an hour more to another number, which may happen to be the best, rather than spoil the impressions of a whole evening by rushing for doors and cars in mere fashion. Most people, to be sure, do not wish to appear rude; but they are often thoughtless.

We must not forget that unbridled individual independence becomes law and often approaches anarchy, a state where everybody does as he pleases, without regard for others. Our greatest patriots, the foremost champions of American liberty, as well as the truly great men of all nations, have been distinguished as gentlemen, regarding always the rights even of the poor and weak.

#### Variety at Lessons

By Louise Martin

Do you ever think how monotonous it must be to your pupils to follow exactly the same routine at every lesson? Week after week they begin with scales or arpeggios, proceed to exercises and close with pieces. Since the pieces played by beginners and intermediates do not require that the fingers be warmed up by the preliminary playing of technical exercises, why not occasionally allow these pupils to begin instead of close their lessons with these more melodious exercises?

Especially with young children, so slight a thing as the varying of the lesson program from time to time will often be of material help in holding interest.

"Music is a moral law. It gives tone to the universe, it gives to the wind, light to the imagination, a charm to sadness, gaiety and life to everything!"—PLATO.

## Something New in Music Temperament and Musical Understanding

By CYRIL SCOTT

I HAVE pointed out in a book entitled *The Philosophy of Modernism* that the pre-requisite to permanence, whether in music, poetry, or painting, is the capacity to invent something new. And I made that statement as a dogmatic assertion but merely because history has proven it to be a fact. However obvious a classical master, be he Mozart or Beethoven, or any other great artist we may mention who has lived across the years, when we come to compare him with his predecessors we find he must have in his own time sounded new, even to a perplexingly marked degree. Nor can we fail to obtain proof of this if we read contemporary criticisms on his works.

A few extracts from the biographies of musical composers will in fact serve to strengthen my point. And we may begin with J. S. Bach and examine an opinion expressed at the very highest period of his creative life. I allude to the year he was engaged in writing his immortal work *The St. Matthew Passion*. It was to the effect that Bach was wasting his time on one of those big incomprehensible works, and instead, presumably, of penning those more immediately appealing smaller clavier pieces which he turned out with such evident ease for his pupils. I need not comment on the significance of this amazing pronouncement, but will pass on to the second great composer who embodied the history of musical literature. This was none other than graceful, tender, lively, obvious Mozart. Of him we learn that his publishers returned his manuscripts with such a "very strange" though the exact verbiage of the day escapes my memory at the moment.

The third master, L. van Beethoven, came in for even more forcefully unflattering appraisals. His symphonies were described as long-winded, dull, and incomprehensible works and extremely unfavorably compared with the compositions of a man named Eberl, who has long since been consigned to the waste paper basket of oblivion, so that alone the musical historian is conversant with his name and the public totally ignorant that he was ever born. But this is not all regarding Beethoven; for when he completed his *ninth symphony*, Carl Maria von Weber, hearing the work, exclaimed himself to the uncharitable effect that its composer was now fit for the lunatic asylum. As to Richard Wagner and the critical screams he evoked by his seemingly hair-raising discords—this is a matter too recent to be forgotten and so I need not give examples. I may, however, call to mind that the poet Keats, (for as I inferred the same holds good with poetry) practically died of sorrow because he was totally unappreciated and was deeply censured for oversteering from the poetical traditions of his day. We have again in quite modern time the works of Richard Strauss, Claude Debussy, and others, all of which were thoroughly well "slighted" when they appeared and torn to shreds by the nagging tooth of professional criticism; thus being subjected to exactly the same treatment as their illustrious predecessors. Indeed, it has become a household word among composers that to be immediately understood and appreciated is to be damned; and for those in the past who received such immediate praise have gone the way of all flesh and been totally forgotten; while those who were mercilessly condemned, and whose works were so "slighted," have lived on in the world of art and their words come back to mind which are told to rejoice when revived for so were the old prophets before.

We are, however, not here concerned in spirit "drinking music acid" and asking the question, "What is the meaning of it when it is lored by a thing or fails to understand it, the chances are that very thing is good?" Rather we are concerned with the reason why the "worthier" burgher is dumfounded, and why, although he is not for originality, he grows and frets when confronted therewith. Nay, he even resembles the antithesis to the proverbial child who wants to have its cake and eat it.

it, for he wants to have his cake right enough, but does not want the trouble of eating it.

Now although certain people scoff at the attitude of the "old fages" in music, be he professional critic or layman, who either expresses himself verbally to his friends or journalistically to his readers; yet these people forget that most criticisms and most understanding of an artist's work is entirely based on tradition. Thus, the listener first asks himself on hearing a work, "How does this tally with what I have heard before? How does this resemble the classics?" or, if he be a progressive gentleman, "the comparatively modern?" But as almost goes without saying (and unfortunately for the critical listener) the business of the true genius is to make comparison with previous artists well nigh impossible, and at best, most certainly odious.

The true musical genius does not compose—he invents; he has nothing to do with tradition except to get rid of it. For traditions are not only the enemies of progress, but of all variety, and without variety both art and life would be boredom personified. But the slow thinker is apt to associate traditions with rules, and so imagine that when the composer-inventor oversteps traditions he is breaking rules. If the truth be known, however, there are no rules unless we adopt Bernard Shaw's phrase and say, "The golden rule is that there is no golden rule." In music we can merely say there are conventions, but those conventions, after many years, die as natural a death as did the convention of wearing a crinoline or elastic-side boots, or, if you will, a bustle or what not antiquated appendage. Thus, in a word, the man or woman who listens to new music through the ears of either rule, convention or tradition, is left hopelessly at sea as the phrase goes, and if he attempts with such ears to criticize, may the gods help him! Nevertheless, what other ears has he? And so for the "enlightened" to scoff at him is to fail to understand his difficult position. He is a lover of the familiar and the reiterated; and the latter appeals to him because of his temperament, and often because he is elderly. He objects to taking on new musical habits; he is the type of man who is pleased by the pleasant memories and perhaps sentimental associations. He likes what he

can accept without "intellectual inconvenience"; he is a lover of musical ease of musical comfort; of being pleasantly entertained, amused, but not excited, not thrilled, not vibrated down his spinal nerves. If he had lived long ago he would have liked Mozart, but condemned Beethoven; if he had lived a half a century later he would have liked Beethoven, but condemned Wagner, and so on and so forth.

Thus we may safely say the reason why the worthy musical burgher fails to understand the new simply because of his temperament and nothing more and nothing less than this. And if he be of a critical turn of mind, he justifies (or attempts to do so) his temperament by comparison—and failing to find any reasonable comparison, condemns, and in so doing, is merely following the very common procedure which every psycho-analyst is familiar with—known, unless my memory fails me, as *rationalization*.

But now to scrutinize these temperaments which is totally the opposite of the foregoing, and without which all new of genius and original talent would find themselves vetoed to the extent of never being permitted a hearing at all. There does exist, in fact, a temperament along this particular temperamental line go so far as to care only for the new and modern, and are frankly bored by the classics. This temperament objects to music it can assimilate too easily, or as I have said elsewhere, *understand* too easily. It is a temperament which likes to be confronted with new forms of actual sound-coloring; it likes to be thrilled, excited, mystified and even dumfounded, to use our old English verb. It is in fine, this type of temperament which distinguishes musical conventions and traditions, and so welcomes all those innovations which the modern have brought about. It recognizes with, I believe, rectitude that the old diatonic scale has had its day and has reached its limits; that key and key-signature are a limitation; that rhythmic regularity is apt to engender tedium, and so on. Thus it welcomes what Mr. Eugene Heffley, of New York, very aptly christened the multi-rhythmic style; which means that instead of measures being of equal time length, they vary, and so get rid of that uniformity to be found in the older masters.

Of course, this type of temperament has an entirely different basis for criticism from the type previously described. This latter type does not seek how far its admired composers subscribe to tradition, but how far they break away from it. So soon as men of this type find a composer adhering to pre-existent "rules" and conventions, they pronounce him, and again I believe rightly so, to be mediocre. Thus, in other words, they are ever on the alert for the *creative* in contradistinction to the imitative. Moreover they realize (if they listen analytically and not purely by pleasant feeling) that to imitate a good thing is in the world of art but little better than to imitate a bad or indifferent thing. Hence they are not glommed as are the tradition-loving temperaments into believing that if a composition sounds classical and profound, it must be good; for the chances are it must be mediocre. Indeed, no great composer was ever classical in his day—classical being merely a word which becomes attached to musical compositions when the dust of time has settled upon them. Classical means simply the antithesis of novel; if we scrutinize the epithet with intellectual honesty.

We have penned all the foregoing in order to try and show that musical comprehension and musical criticism is not a question of brains, but of temperament. Therefore such people as lament over the supposed stupidity of the public or the critics, might as well save their lamentations for other causes. Furthermore, those who desire to educate the public as a whole to receive and

CYRIL SCOTT

Composer, Thinker, Pianist, Philosopher, Mystic—most of all Present Day English Masterpiece, sometimes called "the English Chopin."



comprehend the *immediately new*, will desire in vain. You never can educate the entire public in that sense. You can only familiarize it with new things; and, as soon as it becomes familiarized, then those things, can, strictly speaking, no longer be termed new. Of course, would-be reformers may wish to alter people's temperaments; but these again will wish in vain, for persons do not want to have their temperaments, musical or otherwise, altered. They say, "I have my Bach and my Beethoven and these suffice me—I want nothing better." Quite so—and at that we must leave it and the would-be reformer would never want if he left it at that.

## How Much Shall We Do for Our Pupils?

By Lorene Martin

When all due regard for those holding differing opinions, most of us would be wise in doing more rather than less for our pupils.

In the matter of prolonging lessons beyond their regular period, we may recall that Theodor Leschetzky has said: "A successful teacher is not too watchful of the clock—a lesson should be considered *over a lesson* than as a definite, paid-for period, and can seldom be accomplished within a strict time limit." After all, pupil is buying, not time, but instruction. This does not mean that the teacher should discard his timepiece. But it is not only possible but profitable to have an interval of ten or fifteen minutes between lessons. Then a few extra minutes may be added to any lesson without interfering with the normal time of the pupil. Not every lesson will require this additional time, and the brief periods thus left open will be beneficial as breathing-spaces for the teacher.

The teacher of fewer pupils is able to devote more time to each one of them. No lesson, however, should be prolonged to the point of fatigue of either pupil or teacher. In fact, when lessons require considerable concentration of thought and effort, it is sometimes best to bring them to a close even before the time has expired. To stop while the pupil is at the height of enthusiasm is the surest means of having an interested pupil return for the next lesson.

It is undoubtedly true that human beings seldom appreciate what they do not pay for. But when students learn to think of their lessons as lessons and not as periods of time, they will not mind even if, for good reasons, some lessons occupy slightly less than the allotted time. And when teachers learn to consider lessons in the same light, they will give better lessons.

Lessons should in no way be indefinite nor their length governed by the teacher's impulse. Indeed, in any work which requires the expenditure of so much nervous energy as music teaching, the very necessity for the most business-like methods. Lessons should be carefully planned and instruction imparted in the most concise and definite manner. To learn to give of one's self freely without draining one's vitality—that is the task of every teacher.

To do the pupil's thinking for him, to do unnecessary talking, is sheer waste of vitality; while to establish social relations with ungainly, or even cunning, pupils, merely because they are pupils, is folly. There are always underserving and untalented pupils, on whom almost all effort seems wasted. While the careful teacher will give these their full due, he will also direct his efforts where he will be most effective. In no case should he be dominated by a merely sentimental idea of devotion to duty.

On the whole, however, it is surely better to err on the side of doing too much than too little. Disappointment over an unappreciative pupil will then be offset by the knowledge of having done one's best. All of us are men and women first and teachers second. In every profession the best and most successful work is done by those who measure life in service.

## Don't Try to Fool the Pupil

By Ada Mae Hoffek

THE teacher who, in her effort to make scales and exercises interesting, tries to fool the pupil by saying that they are interesting makes a very silly mistake. Indeed, don't tell the pupil that they are interesting, but make it a point to play the scales in such a fascinating way that the pupil will want to learn how to do it. By raising his curiosity you can show how valuable all scale study is in helping the student to play more rapidly. Tell him that scales are like going down in the subway in a big city in order to get to the beautiful park more rapidly.

## Efficiencies which Attract Success in Music Teaching

Mac-Aileen Erb

When a teacher accepts a pupil a great responsibility is assumed. In many cases a pupil's musical opportunities are limited by moderate means or force of circumstances. It is certainly due them that the value of every dollar paid out should be returned in efficient instruction. Then, too, the pupil placed under a teacher's care may prove to be one of extraordinary talent. To be entrusted with a talent to cultivate and develop is a serious matter.

The time will come when your pupils one by one will leave you. While under your influence you have made upon the musical part of their lives an indelible impression; is it one to your credit or discredit? In after years will someone say about YOU—"I studied piano for five years, but did not seem to arrive anywhere—guess my teacher was a poor one!" When you shake hands with a pupil for the last time, you should feel able to look that pupil frankly in the eyes with knowledge, that, whether he responded or not, you have given him of your very best.

A teacher must be "fit" for the work, both mentally and physically. The necessity for mental equipment and training is recognized; but the physical adaptability and requirements of a teacher are too often disregarded. A teacher, no matter how well trained, simply cannot exert the most beneficial influence over the pupil if she is not physically suited to the work.

### Cultivate Patience

No one should attempt to enter the teaching profession unless he has a sincere love for the art of teaching and an inexhaustible supply of patience. Artistic temperament is too often the excuse for ill-controlled temper. The effect of nervous, irritable teacher is a veritable poison gas, which can kill a child's love for music in a very short time.

One who would teach must school his esthetic ear to receive the discordant shocks without flinching. Do not let the mistake you hear record a line of imitation on your face—for, never doubt it, it will stay there. In time your face will be marked by unbreakable lines which repeat instead of attract. So, instead of getting tense and all "keyed up" in the course of a lesson, sit back in your chair and RELAX. Practice smiling within you. Self-disciplinary measures may be necessary for the good of the pupil, but never admonish just because you are angry and disgusted. Correct him firmly, but keep "smiling within"; do not feel abused and down on the whole world on account of one pupil's dullness or inattention.

A thousand and one trifling but annoying circumstances are bound to occur during the teaching season, but form the basis of optimism. By the time another year has rolled by, you will doubtless have forgotten the incident, so why worry about it now?

### Conserve Energy

In addition to cultivating patience and optimism, learn to conserve energy. Saved in one place, it may be used

## From a Young Teacher's Note Book

By Maud M. Batten

The names "Game" and "Puzzle" always appeal to the child mind; so we will call our first idea "Puzzle Word Game."

The first letters of words learned in the elementary stage are written out and the children are asked to fill in the others.

Thus,

T - - - - - (Treble)  
M - - - - - (Measure)

## One Minute with Von Weber

MUSIC is love itself. Art has no fatherland.

To be a true artist, one must be a true man. It is not the feelings alone all that are affected by music. Whenever music attempts to be more than the language of passion, it goes out of its depth, and of necessity fails.

Music is love to man, music is to the arts and to mankind. Music is love itself—it is the purest, most ethereal language of passion.

to advantage on something far more important. This can be done in countless ways; for example, eliminate counting aloud with the pupil, nodding your head or tapping your foot in time to the music, etc.

It is much energy and trouble by being thorough with your beginners. Do not allow them to form careless habits and there will be no ghosts to stalk about and disturb your peace two or three years later.

### Never Feel Hurried

If you go to the pupil's homes for lessons, allow yourself plenty of time so that you need not hurry. To feel constantly hurried is a strain and it is impossible to do justice to a lesson when in that condition. Should you receive your pupils at a studio, take advantage of the vacant periods for rest or a leisurely stroll in the fresh air. You have sold your time and services to your patrons and it is your duty to them, as well as to yourself, to keep in excellent teaching trim.

Some teachers are inclined to give overtime. To avoid this is a way to gain added efficiency, for the extra time you may have could be better employed for your own recreation, exercise or study; all of which would make you a more valuable teacher. Moreover, extra time is highly appreciated by the average pupil. Short, concise, helpful, enthusiastic lessons are as essential as are breathers which are wide-awake and to the point. For, when I have a pupil exclaim at the end of the lesson, "Oh, am I through already? I've been so interested that the time has passed quickly!" or "I wish you were longer than usual to-day, hasn't it?"

### Build up a Class of Earnest Students

If you have triflers or laggards in your class, get rid of them. They are only wasting their parents' money and your time, and what is worse, spoiling your disposition. Such pupils are never adventuresome for a teacher, and their influence may prove harmful. Have an understanding with pupils and parents at the outset, that you will not continue to teach pupils whose work falls below the standard. By charging more for your lessons, you will attract only the more serious ones and you will not have to overwork yourself with an overly large number in order to earn a comfortable income. As your reputation as a teacher grows, you can well afford to retain only those pupils who are a source of pleasure to you. Your art is a very beautiful one, so try not to lose the poetry of it even in teaching.

Always greet a pupil with a sunny smile and a hearty handshake. Let him feel that his lesson has been pleasantly anticipated throughout the week. A magnetic personality, a wonderful asset to a teacher. Under the tutelage of such a character, a student will respond in the most gratifying manner. By never failing to be of help and inspiration to those with whom you come in contact, you will build a lasting monument to yourself in each pupil's heart.

This in three weeks gains, in spelling, pronunciation and definition. Another "Game" is to ask the pupils to count while the teacher plays something short. Thus the pupils learn to count and play something to the counts and not the counts to the notes.

To teach the position of sharps and flats on the keyboard, pieces of cardboard made to fit the keyboard, with the notes drawn on both Treble and Bass clefs, are used.

The *Tempo* is not to be like the mill-wheel, stopping and propelling the mechanism to play rather than like the pulse of the human body. There is no "Slow Movement" in which certain passages do not require an acceleration of time so as to prevent dragging. Nor is there a "Presto" in which speed is not required a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging in that foolish mannerism which arbitrarily restricts certain measures.



We are the music-makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by desolate streams;  
World-losers and world-forsakers,  
On whom the palm moon gleams;  
Yet we are the movers and shakers  
Of the world forever, it seems.

## Here and There in Music

An Intimate Page of Fact, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

With wonderful despatch ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory;  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown;  
And three with a new song's measure  
Can trample an empire down.

We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our singing  
And Babel itself with our mirth;  
And o'erthrew them with prophesying  
To the old of the new world's worth;  
For each age is a dream that is dying,  
Or one that is coming to birth.

—ARTHUR O'SHAUGHNESSY.

GABRIEL WITTSCH recently became an American citizen; Granger became an American when we entered the war. Gail-Curel took out her papers before she married Henry Samuels, her talented American composer husband; Godowsky, who only a few years ago was wearing the uniform of the Austrian court officer as director of the Meisterschule, is now an American, as are Hofmann and many other musicians of the front rank born in other countries.

Moreover, the Recorder finds from many conversations with such artists that mere expediency plays a very small part in their adoption of American citizenship.

Steamship tickets to other parts of the world are comparatively cheap. It is the spirit of Artistic Latitude which has made America the homeland of these men seeking the best opportunity for the development of their artistic ideals.

The Recorder had the pleasure of meeting Dr. Eugene Noble, Secretary of the New Juillard Musical Foundation, at the great dinner of the P. M. T. A. in Philadelphia in May. Dr. Noble was born in Brooklyn, fifty-six years ago, and was educated for the ministry, being ordained as a Methodist clergyman in 1892. He shortly, however, entered the educational field and became the head of several institutions, among them Goucher College of Baltimore, and Dickinson College of Carlisle. At different times he has been the Superintendent of the famous Seney Hospital in Brooklyn. With this varied experience and some acquaintance with music, he entered the work of the great philanthropy of the Ohio-born cloth merchant and capitalist, who during his life took such a keen interest in musical affairs in New York that he gave an immense fortune to musical education. While the policies of the directors of the Foundation have not, so far as we know, been definitely determined, the introduction of a man of the type of Dr. Noble in the musical life of America must be of very great value. His bearing, his keen, interesting countenance and his vigorous physical condition indicate what we may expect from this great Foundation under his executive supervision. Incidentally, he was delighted, even surprised with the distinguished character of the Music Teachers' Dinner in Philadelphia, and I understand wrote one of the officers that he never before had had such a high respect for the profession of music teaching as he had at that moment. Really the occasion was one of which any group of educators, statesmen, bankers, merchants, doctors or lawyers might have been proud.

Percy Grainger, who, by the way, has just bought a beautiful home at White Plains, New York, tells a highly amusing story about a London Composer whom we shall not name. Grainger, of the golden curls and golden mustache, had just been furnished with a player-piano roll which a London company had made of one of his compositions. A celebrated British composer was scheduled for tea. Grainger with his natural exuberance took a trick upon him. He then played the roll backwards upon the player-piano, intimating that it was the latest of Schoenberg. The composer listened

attentively and then asked to have it again, finally remarking that, while he could not quite comprehend it, there was nevertheless a charm which made it very delightful music indeed. It worked so well that Grainger then tried it on Cyril Scott. Scott, however, was not at all fooled. He exclaimed, "Oh, I say, Percy—really you can't expect to conceal your 'Molly on the Shore,' by playing it the wrong way."

Einstein, the proponent of the theory of relativity, which has all the transparency of a beautiful fog to nine-tenths of mankind, including the Recorder, has enjoyed the unique experience of visiting America, being dined (hardly winned) and feted on all hands as well as adequately decreed by Universities wherever he would consent to light long enough. Meanwhile the papers have all been frantically trying to tell the public why there should be four dimensions and not forty. Mme. Curie's Radium was a perfectly understandable, photographable thing; but "Relativity" is—It appears that Einstein is not only an amateur musician but an extremely fine amateur. Harold Bauer told the Recorder a while ago that he was invited to spend the evening with Einstein. They did not talk music but they made music. They played together the B Flat Sonata of Mozart. Mr. Bauer, while admitting that Einstein was in no sense the virtuoso, that he has been represented as being, declares that he did play with Einstein, that he had sufficient technique and acquired himself in a manner which delighted everyone.

By the way, Bauer, through a misunderstanding with his management, found himself confronted with a contract to play in a Pittsburgh department store. Finding no way to get out of it, he took a sportsman's chance and went to the smoky city. His first number was the *Appassionata* of Beethoven. Immediately a six months' old auditor started in to improvise an obligato of squalls. As the strains of Beethoven went on the strains of the infant increased. Mr. Bauer stuck it out to the end of the piece, then rushed out to the anteroom, threw his check at the feet of the manager of the store, exhausted his vocabulary of expletives and departed in a storm of rage. The Recorder decides this action in favor of Mr. Bauer and fines the store for inflicting cruel doses of Beethoven upon an unsuspecting infant.

A musical inventory of the State of Maine during the summer months would be interesting. Possibly many celebrated musicians spend their vacations there than in any other part of the world, unless we except that famous European spot, Berchtesgaden, or Riviera.

Lieurance, whose charming Indian music is now known around the world, really wrote very little. He says, "Why should I write unless I have an idea worth perpetuating? There are almost endless Indian tunes that may be adapted. The manner in which they are adapted is everything." When he first played the famous "By the Shores of Minnetonka" for the Recorder, he expatiated long upon the beautiful Indian theme. Yet everyone knows that the theme, beautiful as it is,

is only a small part of the charm of the composition. It is the exquisite setting which Lieurance gave it which has been responsible for the success of the song. Incidentally, Lieurance has been obliged to find a larger and larger outlet for his talents and energies. This has taken the form of training and managing a great number of chautauqua and lyceum companies put out under the supervision of the University of Nebraska. At this he is a real master. All of his musical companies have been pronounced successes from the start, and he has scores of people on the road for long tours. He divides what the American public wants for its musical diet and gives it to them in easily assimilated form and without waste.

How things do change! Just look over the list of artists teaching in American Summer Schools of Music in all parts of the country. While we have had Summer Normals in all parts of the country for years, (Mr. Presser had one at the University of Pennsylvania with Mason, Matthews, Bowman, Elson, Root, Sherwood, as long ago as 1893) the modern movement has largely to the study habits started at Chautauqua, N. Y., and other similar Summer Schools. There the late William Sherwood started a memorable work, being carried on by Ernest Hutchison. The borders of American students, who only a few years ago flocked to Europe to eminent teachers, may now find the same teachers in the neighboring metropolis. Most of the Summer Schools take a pride in doing just so much and no more. This is fortunate, because if any two more were crammed into the course the standards of American scholarship in music would be reduced to a farcical level.

If "the pen is mightier than the sword," the fiddle is mightier than the fight. Fritz Kreisler, six years ago an Austrian officer, returned to America wounded and sick, with the very worst possible chance of regaining his former popularity. The public was so prejudiced that in some places riots were threatened if he appeared. However, by dint of his great art, his charming and patient personality, and the fact that the people realized that he was compelled by circumstances to play the role of patriot to his native land, he gradually has won back his former position. In London, where he has just appeared, he received the greatest artistic ovation of any artist in years. The very fact that the matter is that there is only one Kreisler and the music-loving world does not purpose to try to do without him—war or no war.

Music Week in Denver, like Music Week in New York, was a great success. Blanche Dingley Mathews, the gifted widow of the late W. S. B. Matthews, had, we understand, a big hand in it. The *Rocky Mountain News* and the *Denver Times* issued musical supplements of eight pages which were really masterpieces of newspaper literature. These papers also mailed five thousand circulars to all parts of the United States, telling all sorts of folk about the musical doings of Denver. The Recorder has been amazed at the musical activity of newspapers in all parts of the United States. One of the foremost factors in the spread of the idea of making







—S. L. E.

Your condition is not at all unusual. In the first place I have met some great virtuosi just as they were not good sight readers, due to the time they spent in detailed and patient practice. Furthermore, sight-reading seems to be a gift with some players, but does not seem to be an indispensable with all virtuosos. They play nothing in the sight, but have perfect memory, first of all, after a long practice, and committed to memory. Players who read at sight well, as a general rule only do so with music that is much simpler than they are able to play brilliantly after practice. If you can play music in the sight, it will be well, but perhaps you could first try to read in music above the third and fourth grades. This however, would be of great practical use to you. It is no likely that it is your fingers that are at fault, nor too rapid playing. Reading well at sight means playing a piece of music at first sight, and not to be able to do so in the last two or three issues of the *Round Table* you will find some general directions in regard to learning to read at sight. To overcame looking from note to keys too much take a large newspaper, cut a hole in one end large enough to put your eye through, and hold it over the shoulders and the other end over the keys so you cannot see them.



# Mental Laziness

By Elizabeth A. Gest

SOME people, when they cannot memorize something in about two minutes time, bemoan the fact that they are stupid. Sometimes, if they make the same mistake twice in succession, they blame it on the fact that they are stupid. And sometimes, if they are corrected for the same bad habit twice by their teachers, they are told that they are stupid.

Once upon a time a little girl was told by her teacher that she was stupid. In fact, she was so slow and over again, until all of her spirit was (deserted and she assumed the "don't-care" attitude towards her music studies, and thought to herself, "Oh, I cannot learn this; I am too stupid; so what is the use of trying!"

That teacher should have been told how that she was stupid, because she was not; but she was something even more inexcusable!

When one makes careless mistakes over and over again, it is not a sign of stupidity; when one cannot memorize something in two minutes, it is not a sign of stupidity; when one has to be corrected repeatedly for bad habits, it is not a sign of stupidity. But, do you know what it is a sign of? It is a sign that that person is mentally and musically lazy! The mind is too lazy to concentrate on what it is doing; the mind is too lazy to make the effort to memorize quickly; it is too lazy to exert itself to control the fingers; too lazy to remember what the mistake was and avoid it.

Never let your mind grow lazy; and be sure to take every means to prevent it from becoming so.

You may think that if you are not lazy, your mind is not lazy; but that does not necessarily follow.

Some people have lazy minds, although they are not lazy otherwise; and some people are lazy otherwise, yet have very active minds.

Do not let that happen to you. Give your mind plenty of exercise. Memorizing is a very good one, and writing out your scales, etc., on paper, (away from the piano) is a very good one.

Thinking your pieces away from the piano is good, and forcing yourself to do difficult things when you do not feel inclined to take the trouble is splendid.

You may have some special way of your own to prevent mental laziness from developing, and if you have, tell your remedy regularly. Watch yourself carefully and see if you find any signs of this bad habit and if so "rub in" the preventative at once.

## The Fault-finding Habit

By Ada Mae Hoffack

WHY not change the fault-finding habit, if you have it, to the good-finding habit? Music Teachers have a great deal of criticism to do as a natural part of their work and it is the easiest thing in the world to let this develop into deliberate fault-finding. When criticisms have to be made, make them positively but entirely without any suggestion of fault-finding, sarcasm, superiority, scorn. This is simply good pedagogy. The music teacher is teaching something which has to be very exact in three ways:

- the position of the notes
- the time of the notes
- the quality of the tone.

He also teaches something which makes the mind and the fingers progress at a rate of speed higher than in any other study. Naturally there is opportunity to criticize every few seconds, but the wise music teacher so controls these criticisms that they bear the constructive character of optimistic advice and not destructive fault-finding.

## Conducting Without Scores

By Walter Stumoff

WHAT many people believe to be an amazing accomplishment of the present age, the custom of conducting without score, as Stokowski, Weingartner, Toscanini and others do, is by no means a new idea. You Bilko, who had a marvelous memory, used a score most of the time, but a story is told of Mendelssohn which indicates that he knew many of the important scores by heart. At the time of the revival of Bach's *Passion* music someone happened to look upon the conductor's desk at the copy of the scores. Instead of Bach he found an entirely different work. Fearing, however, that the orchestra and chorus might lose confidence, Mendelssohn turned over each page as he came to it.

## Can I Become a Good Sight Reader?

By T. L. Rickaby

SIGHT-READING is partly a natural gift, but it may be acquired to some extent or at least improved. The lack of the pupil's reading ability is often due largely to the neglect on the teacher's part to provide sufficient (and correct) instruction in this particular phase of musical work. In the first place, no one instruction book contains enough elementary material. Whatever book is used at the beginning should be supplemented by work from other books of easy studies and reading exercises. Take any instruction book on the market, and it will be found that after a few pages of strictly elementary work, the studies and exercises increase in difficulty with a most disconcerting suddenness, often presenting problems that are to be coped with only after much keyboard work has been done.

Further, pupils do not write enough music during the first lessons. Manuscript books are cheap enough, and every beginner should fill two or three of them. We hear a great deal about ear-training, but very little, if any, about eye-training, which is just as important. It might be said that, while it is perhaps necessary that the names of the notes be known, it must not be forgotten that the ability to name a note is secondary to being able to locate it on the keyboard. In a sense, if a pupil, seeing a printed note knows exactly where it is on the piano, it is not absolutely necessary that he knows whether it is "A" or "B" or "C" or "D." A note merely represents a tone which is to be produced by striking a particular key.

### Get the Group-reading Idea

It never seems to occur to some ordinarily bright people that music may be read like ordinary print in the sense that we read in groups of printed letters, and not in individual letters. The student who must laboriously spell out every chord, and note will never be a good sight reader. One very good plan is to take a piece of blank paper and cover a few measures of new music with it. Tell him that you are going to remove the paper while you count eight. When he can see the measure he is to make a mental impression of every note he sees, reading them by groups or "chunks" as they might be called. Then expose other measures, gradually reducing the period of exposure, and increasing the difficulty of the music.

The sight-reading eye is very much like the extremely rapid lens of the moving picture camera. It grasps an impression, records it, and then grasps another. Whether you are a good sight reader or not depends upon how rapidly and how accurately your eye can photograph continuously changing groups of notes. The process we have outlined may seem a laborious one, but if a teacher really and honestly cares to make a good sight reader of a pupil, he will spare neither pains or trouble to reach the desired end.

As has been suggested, sight-reading requires a great deal of supplementary material. There are numerous cheap editions which teachers should always have at hand, for this purpose. It may not be always practicable for the pupil to purchase the necessary music, but the teacher may provide some of it without very great expense. He might with perfect propriety under certain conditions make a slight charge for the use of it. Köhler, Czerny, Bertini, Sartorio, Berns, Duvernoy, Heinze, Bilbro, Gurliett, Engleman, Horvath, Loeschhorn and others have written a great deal of elementary music that has value as additional reading drill at the earlier lessons. The "Guide to New Teachers" which you may procure gratis from your publisher, contains hundreds of suggestions for sight-reading material, and the musical section of the "Eruus" is used by thousands of teachers for this purpose.

## Joy In Music

By Francesco Mariano

THE first music on earth was doubtless the result of someone finding thus a spontaneous outlet for happiness.

Happiness in whatever one undertakes is one of the surest mediums of success. A joyful outlook, an optimistic faith springing from this, and there is almost certain success. Study music, then, not as a set task, look upon it as a means to pleasure. Practice, and in the joy of mastering something before unknown get your best reward. Herein lies the most satisfying returns that ever come from any effort.

## Dot and Double Dot

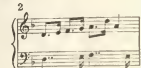
By Marcus A. Hackney

THE use of a dot after a note to prolong its value by one-half dotted back to the earliest origin of our present musical notation; but the double dot, prolonging it by three-quarters, is the invention of Leopold Mozart, father of the noted composer.

As has been often the case, the thing itself existed long before the sign. In the days of Bach and Handel, players were accustomed to exaggerate the effect of the dot in certain cases, especially in slow time, either to obtain a more striking rhythmic effect, or to make the parts fit together better. Thus, for instance, if found in early classical music



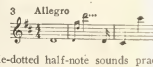
would commonly be played



One should keep this in mind in playing antique music, and be alert to act accordingly. However, it would not do to lay this down as a strict rule, as other cases occur in which composers more probably meant just what they wrote. One must be alert and sensitive to grasp their musical thought and do what the character of the context seems to require. The great possibility of misunderstanding is of course the very thing that led Leopold Mozart to invent a new sign.

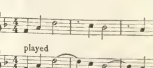
Young pupils are often puzzled to know just how to estimate, practically, the proper length of a double-dotted note. The well-known rule that the second dot adds again half the value of the first dot, while clear enough from an arithmetical point of view, is meaningless to them when it comes to actual playing. The best help is to tell them that a double-dotted quarter is practically a half-note, just enough shortened to sound in a sixteenth note at the end. Similarly, a double-dotted eighth note is something just short of being a quarter note, etc.

The same remark holds good in regard to the (very rare) instances of triple-dotted notes, only these are even more so:



This triple-dotted half-note sounds practically like a whole note.

There is a use of the dot found in some old editions of music, now so rare as to be almost forgotten, which might puzzle a modern player. This is a dot placed at the beginning of the next measure.



Were this entirely obsolete at the present time, we would omit mention of it, but examples still exist, for instance, in some of the parts of Brahms' *Trio for Clarinet, Violoncello and Piano*.

## One Minute with Berlioz

TRUE art is the result of knowledge and insulation. Music is a heavenly art; nothing supplants it except true love.

To invent beautiful forms of rhythm is a thing that cannot be taught. It is one of the rarest gifts in music.

To be really impressed by music, we should, as it were, actually feel the vibration of the instrument and voices.

Music is the art of moving, by a systematic combination of sounds, the affections of intelligent, receptive and cultivated beings.

There is a certain profound beauty in music which, though we can all feel and perceive it, is yet by no means of a kind to call forth applause.

# SUNSHINE FAIRIES

To be played with feathery lightness. A characteristic scherzo, Grade 3 1/2.

Animated M M ♩ = 104

WALTER WALLACE SMITH

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# CHERISHED DREAMS

VALSE

A very melodious valse brillante, combining the singing style with some interesting passage work. Grade 4

CARL MOTER

Tempo di Valse M.M.  $\text{♩} = 72$

## TUNE UP DE OLE BANJO

In the popular syncopated manner. Very characteristic. Grade 2½

GEORGE F. HAMER

Vivo M.M.  $\text{♩} = 144$

*f* Ras-tus, when de moon am shin-in' bright at night, And dose pic-a-nin-nies am a-sleep-in' tight, so

tight, Tune up de ole Ban-jo, pan-ki-ty pank, Tune up de ole Ban-jo, pan-ki-ty pank. Ahwants to dance,

pan-ki-ty

**DANCE**

Ahwants to dance, Tune up de ole Ban-jo, *Fine* Panki-ty pank, panki-ty pank, pank a pank a pank, panki-ty pank, panki-ty pank,

panki-ty pank.

*pp* pang, pan-ki-ty pang pank, pan-ki-ty pank, pan-ki-ty pank, pank-a-pank-a-pank, pan-ki-ty pank pan-ki-ty pank Oh law!

*D.C.*



# IN THE PALACE

## POLONAISE

FRANK L. EYER

In majestic style. To be played in a full and sonorous manner, without hurrying.

Allegro M.M. ♩ = 108

SECONDO

# IN THE PALACE

## POLONAISE

FRANK L. EYER

Allegro M.M. ♩ = 108

PRIMO



# WITH GLISTENING OARS

## BARCAROLLE

IRA B. WILSON

An original four-hand piece, not an arrangement. To be played in a smooth and flowing manner. Grade 8

Con grazia M.M. ♩ = 58

SECONDO

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# WITH GLISTENING OARS

## BARCAROLLE

IRA B. WILSON

Con grazia M.M. ♩ = 58

PRIMO

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## ON MOON-ENCHANTED WATERS

A BOAT SONG

LEO OEHMLER, Op. 341

Differing from most *barcarolles* by being in  $\frac{3}{8}$  time instead of  $\frac{6}{8}$ , etc. Play in a flowing manner without jerkiness of rhythm. Grade 4Andante con moto M.M.  $\text{♩} = 72$ 

\* From here go back to ♯ and play to *Fine*, then play *Trio*.  
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## PETITE VALSE CAPRICE

WALTER ROLFE

A neat little waltz in running style. To be played in exact time throughout. Grade 2½

Tempo di Valse M.M.  $\text{♩} = 68$ 

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## SALTARELLA

A light springing dance with a sort of a "skipping" rhythm. Swift and light finger work is required. Grade 4

R. GOERDELER Op. 472

Allegro M.M.  $\text{♩} = 144 \frac{5}{8}$

## MERRY HUNTING PARTY

Suggesting the fanfare of hunting horns. Grade 3

Allegretto M.M.  $\text{♩} = 126$ 

E. SÖCHTING, Op. 178, No. 9



## LULLABY

THE ETUDE

Jensen, with his rare finish of workmanship, frequently in his inspirations closely resembles Schumann. This *Lullaby* is a case in point. Withal however, there is a real touch of originality. Grade 5

Moderato M.M. ♩ = 63

ADOLF JENSEN, Op. 33, No. 18

*p* *innocente*

*ten. ten.*

*p*

*f*

*poco cresc.*

*sempre p*

*poco cresc.*

*molto*

*p*

*f*

*ten. ten.*

*p*

*ten. ten.*

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*p*

*ten. ten.*

*p*

*f*

*poco cresc.*

*sempre p*

*poco cresc.*

*molto*

*p*

*f*

*ten. ten.*

*p*

*ten. ten.*

## LOVE'S RESPONSE

Play the first theme in the manner of two voices singing together; the middle section like a baritone solo. Grade 3

Andante moderato M.M. ♩ = 84

BERT R. ANTHONY, Op. 286

*p*

*ten. ten.*

*p*

*f*

*poco cresc.*

*sempre p*

*poco cresc.*

*molto*

*p*

*f*

*ten. ten.*

*p*

*ten. ten.*



## MARCHE AUX FLAMBEAUX

THE ETUDE

A lively and characteristic number, to be played in the first position throughout.

Tempo di Marcia M.M. ♩ = 108

CARL WILHELM KERN, Op. 235, No. 2

Violin

Piano

*mf* *sf* *dim.* *mf* *Trio* *Fine* *sf* *p* *cresc.*

THE ETUDE

*D.C.* *p* *Fine of Trio* *cresc.* *\* D.C. Trio*

## THE LITTLE SANDMAN

RHENISH FOLKSONG

A pleasing arrangement of one of the most beautiful of all folk songs; to be played with the violin muted.

Transcription for violin and piano  
by ARTHUR HARTMANN

Softly, gently yet with motion

Violin

Piano

*p* *mp* *p* *mf* *pp* *p* *pp* *cresc.* *poco cresc.* *p* *pp* *rit.* *morendo* *espressivo*



## THE OLD PIONEER

A very fine example of a  $\frac{5}{4}$  rhythm, spontaneous and not forced. Accent on the first and fourth beats, like a combination of three and two. Grade 5

*THE ETUDE*

ARCHIE A. MUMMA

With sturdy good humor M.M. ♩ = 84

With sturdy good humor M.M. - 84

*Moderato*

*With great strength*

*in time*

*broadly*

*in time*

*broadly and louder*

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# DREAMING IN THE TWILIGHT

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WILL H. RUEBUSH

*A naive and charming ballad with an alluring and waltz-like refrain.*

**Moderato con espress**

Moderato con espress.

1. The day is done, and  
2. When life last day is

twi-light, end-ing, Has spread a broad its haze; In qui-et and con-tent-ment, Send gleams of gold and sil-ver

I dream of oth-er days. Sweet hour of twi-light dream-ing, Of char-mand sun-set To wel-come from a-far. And may we watch as calm-ly, As in the twi-light

gold; hue, Your stay is all too fleet-ing, Twi-light, Your tale too soon is told. We sit at ev'ning qui-et, Dream-ing, And wish that dreams came true.

Dream-ing, dream-ing, dream-ing in the twi-light, Ros-es for the mor-row, mem'-ries of the past; The moon is

beam-ing, beam-ing, soon will come the star-light, Dream-ing in the twi-light, dreams too sweet to last.

mod. rall. D.C.



# THE BIRD AND THE BABE

LULLABY

THURLOW LIEURANCE

Mr Lieurance's latest inspiration. Not an Indian song but partaking somewhat of the Indian characteristics.

Andante con moto

**Allegro** *mp* *r.h.* *l.h.*

**Not too fast**

Sleep, my babe, To shad-ow land we fly. An-gels will guard thee, in

ba-by land. Oh! slum-ber on, My pret-ty one,

Coo, Coo, Sleep till break of morn; Then the birds will a-

*pril*

**al tempo**

wake. Ah! Ah! Sing, rob-in, sing. A-wake my dar-ling

Flute

one. Ope wide thine eyes, On my breast thou wilt

rest. Coo, Sleep, ba-by, sleep.

## CORNELIUS MARCH

F. MENDELSSOHN, Op. 108

Arranged by Harvey B. Gaul

This march, originally for orchestra, was composed in 1841 for a fete given in honor of the painter Cornelius. The first section of the piece as here given makes an excellent *cortie* or postlude.

**Vivace** *M.M. = 108*

*Gt. Dis. Sw. mf coup.*

**MANUAL** *mf*

**FEDAL** *Ped. 10' to Gt.*

*f*

*Add to Gt.*

*Full Sw.*



## JOLLY MUSICIANS

THE ETUDE

A lively march movement serving to exemplify the related keys of G major and E minor. Grade 2½.

M. GREENWALD

Tempo di Marcia M.M.  $\text{♩} = 126$

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THE ETUDE

## Do Any of these Hit You?

In a recent issue of The Lyceum Magazine, Charles B. Taggart presents "Twelve Suggestions for Lyceum Entertainers." As we read these it seemed to impress us that the advice was in part very adaptable to certain musicians young and old, amateur and professional, who appear before the public. Do any of these hit you? Follow your gifts. Don't try to do what you can't.

1. Don't try to appear extemporaneous. That is showing off.
2. Study to acquire an easy, natural manner.
3. Be distinct. Make a clean-cut impression in each different turn you attempt.
4. Be kind to your audience, not snappish. Be able to be annoyed without showing it.

6. Don't show that local conditions are not satisfactory. Don't try to make it appear that you are used to better things.
7. Don't try to show that you are chummy with great people. Bad taste!
8. Don't assume too much humility. Never apologize for your work. Don't talk too much about your work. Do it!
9. Don't obtrude your personality in words or manner.
10. Treat your audience as a kind friend who is giving up the evening to you.
11. Don't appear to condescend to your audience. Bad taste! The wise ones will laugh at you. If you are really great, they will find it out, without your doing anything about it.
12. Strive for perfection in the fine points of your art. Grow from within.

## Technic Tablets

By C. W. Fullwood

MERE technic makes a machine-like player. Intelligent practice, on the other hand, makes for an expressive, individual interpretation of the musical idea. Technic is a means of conveying the individual soul of the true musician.

Mental action must precede muscular control. The more complete the mental grasp of a subject, the easier and more effective becomes the technical or mechanical part of the execution.

There are two kinds of memory: one of the mind, and one of the hands. The former is well known. The hands and fingers, from thoughtful repetition, acquire unconsciously a form of memory.

Thumb technic is the bane of many pupils. Often there is much waste of mus-

cular effort owing to a wrong position of the thumb. The thumb, at all times, should be held in an easy position, slightly bent, ready for an instantaneous stroke or pressure. Study the thumb. Where there is complete muscular control, it becomes a most useful member. Thumb exercises may be practiced anywhere, on the arms of a chair, on the side-bars of a hammock, on the table or desk, while resting the body. I have walked on crutches since six years of age and often I have practiced thumb and finger exercises on their handles while resting from sitting at the piano. Another simple, effective exercise for the thumb is a rapid bending and relaxing of the first knuckle joint from the base of the forefinger to the tip of the little finger.

## Impertinent Points on How Not to Practice

By Robert M. Crooks

BE SURE to place your music upon the rack just any way and to go slip-slang through your piece from beginning to end. Don't dare to count your time; and have upon your mind that Johnny or Jenny is waiting somewhere on the outside for a good long play.

Play a measure or two, then run for a look at the clock.

Take one finger and pound out two or three scales, and thus fool mother who is in the next room.

Remember those chords your chum showed you how to play are far more important than that new piece you consider so hideous.

Turn over to the back of your book and play the easy measures and think what wonders you are doing.

## The Lord's Fiddle

By Giulio Di Conti

FROM our early Pilgrim and Puritan ancestors we have inherited our now fast dying prejudice against the violin as the "devil's instrument." However, though the violin was held as of the world profanely worldly, this aversion did not extend to its "big brothers," the violoncello and double bass.

Under the name of "bass viol" both these larger instruments were classed; and in many New England churches, which could not afford the then expen-

sive organ, they were used as an accompaniment to hymn singing.

One good old deacon quaintly wrote, "I love the fiddle; not the wicked, wee little fiddle, full of dance tunes, but the great big fiddle, with a most heavenly tone." Deacon Prescott of Deerfield, N. H., made instruments that were much in demand. With several of them strapped to his primitive chair, he travelled about the countryside, disposing of them to willing congregations.

Let us show you a thoroughly dignified plan whereby any progressive teacher can add to the income by turning a few spare moments each week to an interesting profit. Write to-day: Department C, THE ETUDE, Philadelphia, Pa.

Does the burning summer sun redden and coarsen your skin?

YOU can be sure of a fresh, dainty complexion at any time—even in the trying heat of summer—if you use Ingram's Milwood Cream regularly.

Ingram's Milwood Cream protects the skin against the scorching effects of the elements—more than that, it preserves the complexion, for Ingram's Milwood Cream has an exclusive medicinal property that "tones up" regulars the sluggish tissues of the skin.

Get your first jar to-day—50c or \$1.00—at your druggist's. It will smooth away redness and roughness, banish slight imperfections—keep your complexion soft and clear, even in the trying heat of summer.

Send us a dime for Ingram's Beauty Pouch containing samples of Ingram's Milwood Cream, Ingram's Rouge, Ingram's Veilwood Soothing Face Powder, a dainty powder pad, and samples of other leading Toilet-Aids.

FREDERICK F. INGRAM CO.  
Established 1885  
43 Tenth St. Detroit, Mich.

Milwood Cream rubbed into the face five times daily softens, hardens and brightens—will keep for your fingers the sensitiveness that stand or fall like most face.

Write to-day for Beauty Pouch

(359)

"A half century of quality production"

The Craftsman's Skill

THE SKILL that comes only from long experience in producing the best is essential to the production of the piano that gives lasting satisfaction. Every man whose work goes into the building of our instruments has had the training required by the high standards of the House of Krakauer. Their skill, together with the tested materials used insure the lasting qualities of the rich tone, the sensitive touch and the perfect responsiveness of the

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"Ask any unprejudiced musician"

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The Krakauer Upright  
The Krakauer Player Piano  
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has arranged, gratuitously, program notes for the productions given in Philadelphia by the Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and informative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hiphop, assistant editor.

## Wagner's "Tristan and Isolde"

There is an aura of romance around *Tristan and Isolde* possibly not equaled by that enveloping any other musical work. Wagner, always inclined to transmute his very soul into his works, felt a peculiar bond with this music drama, and at one time, in a letter to his future father-in-law, Franz Liszt, he intimated that, since he had never enjoyed his ideal of love, he proposed to embody in *Tristan and Isolde* a monument to love itself. That he succeeded in making this wonderful legend, in dramatic and musical form, the finest epic in the history of art, few will deny. At that time Wagner was burning with his peculiar affection for Mme. Mathilde Wesendonck. He had set five of her poems to music,—one being the much sung *Träume* and the other *Im Treibhause*. These have been called studies for *Tristan and Isolde*. Possibly this may have been the case, for parts of them are unquestionably embodied in the music drama.

The source of the beautiful story of *Tristan and Isolde* is so ancient that its actual origin has never been determined. Passing through the French Trouvères to the German Minnesingers, it has come to us through modern German poets, through Scott's edition of Tom the Rhymer's version, through Maupassant's *Morte d'Arthur*, through Tennyson, William Arnold, Swinburne and others. Indeed, so generally has this legend been adopted through so many centuries that it might readily be called the great love story of the ages. Wagner completed the score in 1859. Dom Pedro, emperor of Brazil, had invited Wagner to write an opera, and, for a time, he contemplated having this work translated into Italian and submitted for first production in South America. Meanwhile, Breikopf and Härtel bought the

production of the work in the English language is not a novelty since many of Wagner's music-dramas have been sung in our tongue in the past.

The music-drama ("ein handlung," Wagner called it), succeeded in making no end of critical enemies for the composer. It became the center of the bitterest kind of controversy. It seems difficult for us to believe in this day anything so gloriously beautiful as *Tristan and Isolde* could ever have been regarded as hideous noise.

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## The Story of "Tristan and Isolde"

Act I. *Isolde and Tristan* are on a ship bound for Cornwall, whither she goes to marry King Mark. *Tristan* refuses to see her, he hears the sailors talking over the death of *Mordred* which has freed Cornwall from his father's rule, and, disdaining the proposed loveless marriage, he resolves to drag *Tristan* down to death with *him*. *Brangäne* substitutes a love potion for the poison which *Isolde* had intended should accomplish her purpose.

Act II. *Brangäne* confesses her substitution to *Isolde*. *Tristan* appears and, at the end of a long love scene, King Mark surprises them and fatally stabs *Tristan*.

Act III. *Tristan* lies in his castle, dying of his wound. His faithful attendant sends for *Isolde*, whose healing arts are the only remaining hope. Despairing, *Tristan* tears off his bandages; *Isolde* arrives, and he dies in her arms. King Mark, pursuing *Isolde*, arrives; *Karnaal* kills *Melot* and is himself slain by Mark's soldiers. *Isolde* revives from her swoon, sings the *Love-Death* and expires.

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## Don't Depend too Much Upon the Teacher

By Alfredo Trinchieri

Do not depend upon the teacher telling you everything. There are hundreds of things you can learn for yourself, and be all the better for it. The fact that you acquired the knowledge alone makes it of infinitely more value to you than if it had been brought to you. It will stay in your mind longer. It will help you to learn something else more easily. It will develop your mind more. It will come to you more easily when you need to know this particular thing again. From a selfish standpoint, it is the best of economy. Every detail which you work out or learn for yourself only leaves that much more time at your lesson for the teacher to help you on those things which you cannot do alone and which the teacher's experience makes of greater value to you. Go to your lessons able to show your teacher that you have been studying for yourself, even things not necessarily

a part of this particular lesson, and see how you will inspire her to do everything possible to further your interests. Know your notes and rests so well that, if called upon, you can name any one of them properly. Know just how much time each one of them represents, especially if it is followed by a dot or double dot. Know the definition or meaning of every musical term or sign connected with your lesson. Musical dictionaries and encyclopedias were made for just such as you. It is surprising how many students of music never have learned this. In fact, if you would make your best advancement, if you would inspire your teacher to do her very best for you and your work has been dull and you want to make it interesting, if you want to get the most out of your studies, try depending on the teacher only for those things which you cannot possibly learn for yourself.

## Teaching the Child to Listen

By Mary Alice Smith

MARY Lu began her lessons before yet out of the kindergarten. She did not so much as know her letters, but learned them—or the first seven—at the piano. She was so young, it might have been expected, that little ear for harmony had developed. But her wise mother had trained her baby mind to be singularly receptive, and to accept everything that came to her as just that much more adding to her happiness,—whatever or wherever. Mary Lu was happy. Directed by a loving teacher, learning the keys and the characters of music was just as interesting to her as the most fascinating play in the kindergarten. Her joyous little mind opened all ways like a flower, and soon the baby fingers were taking hold of the keys in the most intelligent way. But her ear was on to get safely through the simple time in singing.

And one day, as the months went by, something unfortunate befell—Or was it? Mary Lu was attacked by what turned out to be a prolonged siege of "pink eye." For weeks she was not permitted to use her eyes. But this was the teacher's opportunity. "Let her come on to the lessons," she said to the wise mother, "and we will see. There is much we may accomplish." And she set to work, playing with closed eyes, being her plan. First, the child was taught to listen. Then, as her eyes grew better she was allowed to glance now and then at the page, and with taxing her memory it was found she could commit a passage almost at once. So, she achieved memorizing, and, even better, concentration. Playing with only the mentally pictured page before closed eyes, fingering, marks of expression, and phrasing were the better impressed upon her memory.

## Studio Smiles

By S. M. C.

LITTLE six-year-old Margaret persisted in looking at the keyboard instead of reading the notes. "I shall have to get the board and cover up the keys," said the teacher. "No, no," said Margaret, jumping off the stool. "Why, what's the matter, don't you like the board?" "No, I don't like it, but I guess you do; you like to rest your arm on it," answered the observant youngster.

## Making the Most of a Second

By R. I. C.

FINDING one young gentleman very inattentive during his lesson, I asked him if he knew what a second was. Why, certainly, he did. Wasn't it the shortest measurement of time? Sixty seconds make a minute, and so on. "Well, just how short or how long is a second?" I queried. "What can one do in a second?" Oh, my! It was so short one couldn't tell when it began or when it ended.

I took out my stop watch and told that we would try to count, "one chimpanzee," to each second. "Ready! One chimpanzee, two chimpanzees, three chimpanzees, etc." After showing him that one could see a second passing by and could repeat two words in that space of time, I suggested that he see how many notes of this study he could play in one second. Then I said, "I wonder how many minutes it would take to master that harp measure there." Thoroughly aroused, he told me to keep track of the time while he practiced. In two minutes he did it perfectly. This little scheme has captured many fleeting minutes.

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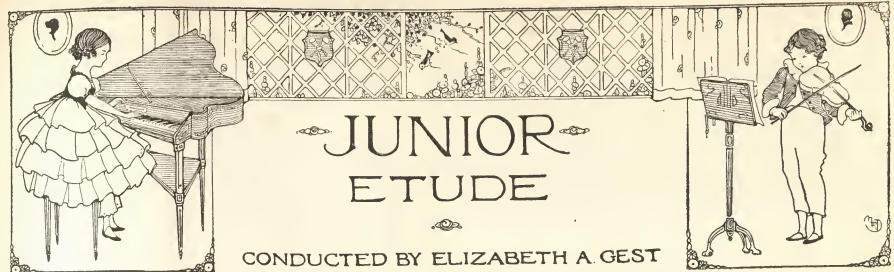
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Schools and Colleges Continued on Third Cover Page



### The Music Lesson

By Violet Leigh

Two-four the time. One sharp. Take care!  
Playfully—see *Scherzando*  
And *allegretto*. Look out there,  
Mind well the *ritardando*!  
Gradually make the time more slow;  
And make the music sing,  
Let the "old cat die," you know,  
As if you were in a swing.  
Slower—slower—until you stop,  
Get that *ritard* just right.  
A thing half done we should not drop,  
But work with all our might.  
Play softly now, see that *pp*!  
Mind each *staccato* note  
As if the keys were hot, you see.  
Now let the music float  
Off in the air like some sweet song  
Of gentle little bird;  
There's *dolce*. Next chord short and strong;  
*Sforzando* is the word.  
Next comes a long, *legato* run.  
Be sure to never fall  
Until your music days are done.

### Mark's Music and Ball Playing

By Rena Idella Carver

As Mark Jones had given more attention to ball playing than to practicing for a few weeks his music lessons had not been well prepared. He came home tired and cross from a lesson, threw his music on the floor, dropped into a big rocker and went to sleep.  
In a crowded court room he saw a solemn judge, lawyers and witnesses.  
A lawyer, who looked very much like the picture of Chopin in his teacher's studio, was eloquently pleading a case. The lawyer alleged that the defendant had struck and injured the plaintiff. This lawyer stated that on the first day of October the defendant had neglected his duties, as shown by the defendant's own record.  
He said that he would now call upon the plaintiff for further proof. Before Mark's startled gaze there rose the first page of Chopin's *Grande Valse Brillante*.  
"Honorable Judge," began Fingering. "He ignored me, thus making life almost unbearable for the plaintiff."  
Mark sat there overwhelmed with shame and humiliation.  
Then Mark's teacher presented the defendant's side of the case. He produced much evidence to prove that this was the first serious offense. A Beethoven Sonata testified that he had not received an injury from Mark. Schumann and Czerny selections declared that he had been very considerate.  
Mark's teacher cleverly brought up Father Time. Leaning on his staff he solemnly proclaimed: "I feel it my duty to say that the defendant has shown me veneration and in the present case I was an eye witness and a member of the plaintiff's household."  
Notes arose and said that it gave him pleasure to state that Mark was very careful and seldom made mistakes when dealing with them.



Gravely the judge asked Mark if he had anything to say. Very much frightened Mark answered: "Oh, Sir! I treated *Grande Valse Brillante* shamefully. I just love to play ball and the fellows practiced during my music hour. I did not mean to be so bad and if you people will only give me another chance I will practice faithfully."  
Then there was a dreadful cross-examination. Mark shook with terror. The judge read law and the jury went out.  
When they returned the foreman announced that as it was the first offense and as there were mitigating circumstances the judge had decided that the defendant should be released upon good behavior and that he must report to the judge every week and must pay the costs of the trial. Mark's friends crowded around him with congratulations. The bashful heroes and musicians smiled, and as he opened his eyes he saw his father and mother smiling down at him, and he jumped up and put his music carefully away.  
"Your Honor," said *Grande Valse Brillante*, turning to the judge. "You see before you the wreck of my former self. I have been daily abused by Mark Jones. He threw me violently on the floor, disabling me for life."  
Upon Mark's horrified ears fell the words of the witnesses.  
"Your Worship, I am here to testify that the defendant played at so slow a tempo that the whole meaning was lost. He slandered the plaintiff's character," said *Vivo brisily*.  
Beautiful Rhythm said that Mark was very rude.

### Enigma

By Evangeline Chase

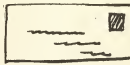
My first is in *have* but not in *get*;  
My second is in *come* but not in *met*;  
My third is in *you* but not in *me*;  
My fourth is in *do* but not in *be*;  
My fifth is in *branch* but not in *tree*;  
My whole is a man who lived far away.  
Who wrote music to sing and music to play.  
Answer—Haydn.

Play is nothing more than having fun with what you like to do best.  
If you really like your music, practice becomes the best kind of play in the world.

### Pints and Quarts



Did you ever think of measuring four-four time by pints and quarts? Sometimes it is easy to straighten things out if you measure them this way—or at least pretend to. The eighth notes will be the pints, of course, and two pints make a quart, so the quarter notes will be the quarts; in fact they have almost the same name. And four quarts make a gallon, so the whole notes will be the gallons, and a half gallon is two quarts, or a half note. Really it works out very well, and sometimes does help to straighten things out, especially when one is not "good at counting." It would never do to cheat in measuring out quarts, because if three pints went for one quart that quart would be getting something for nothing and there would not be enough pints for all the quarts. And if three quarter notes were put in place of two for the half note, it would not come out right either. When we have a quarter note rest we can think of that as a quart measure too, only it is empty; and an empty measure is just as big as a full one. So do not cheat measuring rests, either!



The JUNIOR ETUDE receives so many letters from its friends and readers that it is not possible to print them all because many are so much alike. Many of you live in interesting places and do interesting things. When you write tell something about these places and about the things you do. There is no limit for the Letter Box, but try to make your letters interesting.

### Letter Box

DEAR JUNIOR ETUDE:  
I am just writing to tell you how much I am enjoying the letter box of mine which you so kindly published in the January ETUDE. When I wrote that letter to THE ETUDE asking for correspondents, I never even dreamed of getting so many nice letters. I now have ETUDE friends all over the United States, and some in Canada.  
I have become so attached to THE ETUDE that I can't do without it. I think it is the nicest and most wonderful magazine published.  
From your friend,  
ANNA EARLE CRESHAW (age 13),  
Alabama.



# Junior Etude Competition

The JUNIOR ETUDE will award three prizes each month for the most original essays or stories and answers to puzzles.

Subject for story or essay this month: "The Importance of Good Manners." Must contain not over one hundred and fifty words. Age of boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly and not on a separate piece of paper) and be sent to the JUNIOR ETUDE, c/o THE ETUDE, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of each month. Names of prize winners and their contributions will appear in the October issue. Please comply with all of these conditions and do not use typewriters.

**THE VOICE**  
(Prize Winner)  
The voice is the most precious musical source in the world. The fact that it cannot be replaced when gone means its loss. The voice is a large muscle being governed by the air capacity of the lungs and the vocal cords. It is a distorted fact as to who has reached the highest tone. Soprano singers are numerous, bass and tenors are a bit more rare, while a very good contralto is still more rare.

The entraining music of the voice lures one into the land of music in a way that surpasses all other musical sources.

**THE VOICE**  
(Prize Winner)  
Dorothy was practicing but thought the time would never come when she could go out to play. But just at that moment a girl appeared before her. "What are you doing here?" Dorothy asked. "I have come to sing you a beautiful melody and tell you about my new song," she answered. "And how to sing," she sang the melody and Dorothy thought she had never heard anything so beautiful. "It takes a lot of training to sing like that and you must be patient," she said. "I have to sing to you high notes away up in your head, and you must also keep your mouth round and open. The more you practice the better your voice will become."

Thus the fairy vanished.  
MARGARET WATSON (Age 12), Penna.

**THE VOICE**  
(Prize Winner)  
Hear the voice of the wind as it flutters within its way through the leaves of many a tree. Hear the voice of the water as it flows in a voice not cruel but calm. The song of the waterfalls that brings to the aged thoughts of youth; to the young, thoughts of the future; to the romantic from their reveries; to the wise from their dreams; to the dreamer from their hopes made true.

The human voice brings its achievements. Each tone that comes forth is a blessing of the soul. Each tone brings one nearer to the superworld. The song is but a whiff of air that is the breath of each inspired person's heart; to be consumed as vapor but never erased from the memory.

DANIEL BOLINS (Age 11), Penna.

# Honorable Mention For Compositions

Florence Robey, Elmer Kitch, Marjorie Williams, Miriam Rosenfeld, Olga Seely, Pauline Hombach, Harvey Herring, Beatrice Friedman, Gladys Parnell, Marie Dreyer, Mary Grace Murray, Sylvia Levin. The following names were accidentally omitted from last month's list—Carrie Hoover, Florence Myrick, John L. Sullivan, Jack Land Davis, Ruth M. Hoyle.

# Puzzle Corner

Prize Winners—Laura Porter, Iowa (Age 14), Nichelle Albert (Age 8), Ohio.  
Honorable Mention for Puzzles—Helen Haines, William Werner, Mary Ellen McKenna, Gladys Goodman, Roy Winslow. The following names were accidentally omitted from last month's list—Lucille Merchelz, Agnes Dunn, Marjorie Hombach, Ellen Mair, Desmond, Flora Stolt, Florence Baumman, Marie Per, Mildred Helmer.

# "The Houses on Piano Street"

By Elmer G. Wilson Smith

We met on the train. "So you are studying music," said Dr. Burt, taking the offered seat beside me. "Then you will be interested in the method I used in preparing my daughter in piano for the entrance requirements at the conservatory. I began when she was three years old, and what she learned was absorbed as unconsciously as if she were learning to walk."

"My first purpose was to have her become well acquainted with her own fingers. To teach this I asked her to raise her 'Pointer-finger,' 'Big-finger,'

'Ring-finger,' 'Little-finger,' and 'Mr. Thumb.'"

"My next step was to give each finger a house in which to live. Taking her to the piano I put my thumb on middle C and told her that Mr. Thumb lived in that little white house. Laughingly she entered the fun of this new game. In time the fingers 'made visits' to the other 'houses' (the four notes of the C major scale)."

"The next step was an important one—that of introducing the staff. 'We will draw the picture of Mr. Thumb's house,' I announced, and I placed a quarter note on the proper added line below the staff. Gradually pictures of the other houses were drawn, and we had the names of five notes and their location on the staff and the piano."

"One day I heard her singing a little melody which we had played. This presented the idea of using words, and I wrote exercises like the following:

C D E D C  
Mister Thumb lives here  
I will play with G  
C D E F E  
I know E is here

"Instead of always singing the words of the above exercises I taught her to sing the numbers, thus introducing note values. Quarter notes were always used until she unconsciously played the notes in even time. It was not hard then to introduce the half note with stories about its being a big house, and the whole note as being a big, big house. Here is an illustration:



"An interesting way to teach her the difference in tone volume was telling her Mr. Thumb ought to go home softly and not wake the baby' or the door is locked and Little-finger must knock three times, first loud, then soft, and then loud.' Each exercise and story suggested another, and it was easy to keep the child entertained while she unconsciously learned the five-note scale, the corresponding letters, repeated notes, either loud or soft, playing on the tips of her fingers, using the left hand, etc."

"All this time she had been absorbing the sound of the intervals and their differences. In a story I let her discover that there were other rows of houses on 'piano street' sounding just like the first row. Of course, the other rows were merely the next octaves higher or lower."

"More stories about calling at the new houses, and I had trained her pliable little fingers to connect the rows in the proper way. Finally she learned the whole scale upon which we built all other exercises. At an early age she was playing in public, and when she entered the conservatory she stood first in her class. Because she began to study so early she has retained the natural flexibility of her fingers. She reads more by the location of the note on the staff than by the name, and yet she can read as rapidly as the best. Come around and see me sometime—good-bye."

# Letter Box

DEAR JUNIOR ETUDE:  
This is the first letter I have ever written to the JUNIOR ETUDE. I am going to take up music as my life-work. I want to be a pianist and a composer. I have many ideas. My ambition is to give piano concerts in large cities and also wish to compose and play my own pieces.  
From your friend,  
EVELINE WEISS (Age 10), Pennsylvania.

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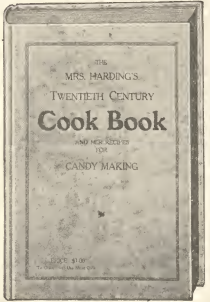
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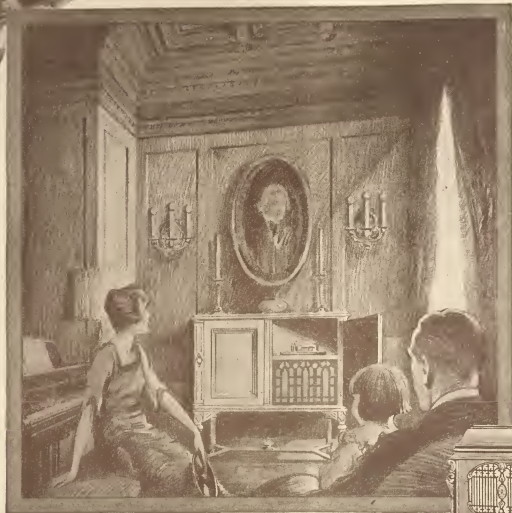
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